MUSICAL COURIER

REVIEW OF THE WORLD'S MUSIC *PUBLISHED SINCE 1880*

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THE MODERN JAZZ QUARTET

Left to right: PERCY HEATH, CONNIE KAY, MILT JACKSON, JOHN LEWIS.

MUSIC FOR MODERNS

By DEANNE ARKUS

AS the sound of the Debussy harp trio echoed into silence, its performers yielded the Town Hall stage to another chamber ensemble. Again an impressionist mood was created with soft, iridescent tones, lush harmonies, and melodies that moved with easy grace through canons and triple fugues. The scene was a "Music for Moderns" concert held in New York last May, and this ensemble was the Modern Jazz Quartet.

The program presented jazz and classical music side by side and showed them to be happily coexistent and compatible. Since jazz has come only recently into the country's concert halls, many people were realizing for the first time that jazz is a serious art form. For most "classical" musicians, the concert was a revelation. The reviews pronounced it an artistic success. Said Jay Harrison, chief critic of the *N. Y. Herald Tribune:* "The Modern Jazz Quartet is quite a wondrous group. The ensemble plays in a jazz style that is the very opposite of hectic or frantic. Perhaps the style might be called 'cool'; others may prefer the word erudite. But to these ears it was svelte, the artists together producing sounds not only fascinating but genuinely musical. And since the quartet seems to breathe as one even in matters of rubato the performance was stimulating in a refreshingly artistic sense. In sum, the Modern Jazz men are a credit to the calling, an asset to the field of Jazz."

Jazz has come a long way from its bawdy beginnings in New Orleans' infamous Storyville. Through the efforts of dedicated and ingenious musicians, it has followed an evolutionary path to what is known today as "modern" jazz. As its name implies, the Modern Jazz Quartet epitomizes this style and stands in the foreground. Over the past year it has won every leading jazz poll (the International Critics', Down Beat, Metronome, etc.), and its heavily booked season of world-wide concert tours and night club dates confirms a rapidly growing popularity in all music circles.

Each member of the quartet is a major artist in his own right. Composer-pianist John Lewis, a graduate (B.A., M.A.) of the Manhattan School of Music and the Dizzy Gillespie Band, has played with and arranged music for the leading jazzmen of the generation. In 1955, he and Gunther Schuller founded the Jazz and Classical Music Society for the purpose of presenting performances of rarely heard modern works. In addition to other projects, Mr. Lewis writes and arranges the music for the quartet.

Milt Jackson holds the position of eminence among vibraharpists, and Percy Heath is unsurpassed as a bass player. Both were former members of Dizzy Gillespie ensembles. Connie Kay, who was for some time drummer with "Pres" Lester Young, is also one of the foremost virtuosos of his instrument.

Typical of an increasing number of jazz artists today, these men are all well-schooled musicians. They combine the art of improvisation with a secure knowledge of harmony and form. Counterpoint, in the shape of a canon or a fugue, is used consistently, and spontaneity and freedom are always evident. The exponents of "modern" jazz find a creative challenge in the development of musical form.

But we wondered, "Does this trend toward extended form, toward subdued and refined sound, mean that jazz is trading in its vestments for the cloak of classical music?" We decided to ask John Lewis, leader of MJQ. Mr. Lewis, a handsome young man whose manner bespeaks the quiet intensity of his music, had apparently come across this question before. His answer was a soft spoken, but definite, "No! Classical music and jazz stand individually as art forms," he explained, "and one cannot take the place of the other. We are dealing with two completely different concepts of music training—the European and the American. Classical musicians, even here in the United States, are trained in the European tradition. They are taught to interpret the works of composers by reading notes. The ideal is to reproduce, as closely as possible, the composer's original intention. On the other hand, the essence of jazz is improvisation. There may be a certain plan of harmony or form, but the actual composing is done by the performer."

Mr. Lewis believes that classical musicians and jazz musicians can learn a great deal from one another. "Jazz has always been basically polyphonic," he revealed, "but through study of Baroque forms, we have learned to refine this polyphony. We also agree with the composers of the classical period who found that the small chamber ensemble provides the most sensitive means of communication, and we've turned away from larger groups and deemphasized solo playing. At the same time, classical composers from Stravinsky to Bernstein have assimilated in their styles the rhythms and harmonies of the jazz idiom. Also, classical performers might find it helpful to develop the freedom and confidence that come with a knowledge of improvisation." MJQ is planning an unusual experiment along these lines. They plan to appear as soloists with civic orchestras throughout the nation in "concerto grosso" style. The scores would leave room for improvisation in all of the parts.

The widespread interest in jazz has now permeated the educational system. Schools and colleges have incorporated into their music curricula credited courses in jazz and improvisation. Starting August 12, MJQ itself will act as quartet-in-residence at the first session of the School of Jazz at Music Barn in Lenox, Mass. The school, of which John Lewis is executive director, is an outgrowth of Music Inn's "Folk and Jazz Roundtables." In September the quartet will make a cross-country tour with "Jazz at the Philharmonic" and on October 19, they will leave for a five-month tour throughout Europe.

It is not difficult to understand why a program of classics and jazz proved so entirely successful at Town Hall. Though the two forms have grown in separate ways, there are many parallels. Most important of all, they both produce serious musicians — and the primary interest of a serious musician is the future and development of good music.

MUSICAL COURIER

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August, 1957
Seventy-seventh Year

nothing but

N. Y. City Opera Plans 1957-58 Season

At a press conference prior to his European flight, Julius Rudel, general director of the New York City Opera, announced that plans for the approaching fall season offer an increase in the number of performances with a smaller budget than that of recent years. New productions scheduled are Mozart's "Abduction from the Seraglio" and Verdi's "Macbeth." New works will be considered and there is to be an open-door policy for new artists. Any singer applying for audition will receive a fair hearing and an adequate appraisal of qualifications for performance with the company. There will also be the innovation of guest artists, and guest conductors, permitting sporadic engagements of desirable talent. The orchestral forces will remain the same with the addition of extra instrumentalists as needed. There will be occasional concert performances of opera, very popular in today's music scene, avoiding the excessive use of funds in experimental works. Once proven, these debatable operas will be equipped and staged.

Mr. Rudel has in view the prospect of an exchange season with the Paris and/or Vienna State Opera companies, plus possible performances of the New York City Opera at the Brussels (Belgium) World's Fair in 1958. A longer touring season has also been arranged in the United States.

In emphasizing the value of the company, Mr. Rudel pointed out that 90 per cent of the singers in the successful NBC Opera were from the City Center troup. Broadway, too, has recruited many star vocalists from the N. Y. opera lists. Many ventures are being inaugurated — opera seminars, composer awards, direct opera workshop, and conservatory contact, and a brilliant program apparently is assured for the season, which opens the second week in October.

National Artists Corporation and S. Hurok Terminate Association

Luben Vichey, president of National Artists Corporation and Civic Concert Service, Inc., and Sol Hurok, president of Hurok Attractions and Hurok Artists, Inc., have announced jointly the termination of their association, effective with the end of the 1957-58 concert season.

National Artists Corporation will continue to serve as the exclusive booking agent for S. Hurok, Hurok Attractions, and Hurok Artists, Inc., through the 1957-58 season. The Hurok offices will vacate in the near future their present quarters on the premises of National Artists Corporation and Civic Concert Service, Inc.

CBS Series Presents Sibelius Festival Programs

The July 7 and 14 programs in CBS' Sunday afternoon World Music Festival series presented broadcasts from The Sibelius Festival in Helsinki, with Sibelius music conducted by Jussi Jalas, son-in-law of the composer, and Einar Englund's piano concerto, performed by Samson Francois.

So far the series has presented programs of The Concertgebouw Orchestra of Amsterdam, The Bergen, Norway, International Festival, The Royal Danish Festival, Copenhagen, and The Holland Festival. August 11 and 18 will present The Bach Festival of Ansbach, Germany; Sept. 1 and 8, The Salzburg, Austria, Festival; Sept. 15, the Bayreuth Opera Festival; Sept. 22 and 29, the Stagione Sinfonica of Rome and Turin, Italy; and Oct. 6, The Casals Festival of Puerto Rico. James Fassett is producer and music commentator on the programs. The CBS series, now in its fifth year, is a welcome and valuable contribution to the music world during the summer months.

OTTO LEHMANN, *conductor, rehearses his soloists in Domenico Cimarosa's comic opera "L'Italiana in Londra," which will be performed in concert form at the second of the Washington Square chamber music series Aug. 12. Left to right:* RAY BUCKINGHAM, ELEANOR WOLD, JOSEPHINE ASARO, NORMAN MYRVIK.

Stravinsky Given Life Membership in NAACC

The Board of Directors of the National Association for American Composers and Conductors has presented an honorary Life Membership to Igor Stravinsky on the occasion of the composer's 75th birthday. The presentation was made by Dr. Miklos Rozsa, Los Angeles chapter president, June 17, at an all-Stravinsky concert.

The text of the scroll reads as follows: "On the occasion of the 75th birthday of Igor Stravinsky, we, the officers and directors, are privileged to extend to him honorary life membership in our organization in recognition of his enduring and historical contributions to the creation of great music; such contributions being uniquely valuable because of the courage, integrity, and artistic vision of the master by whom they were wrought."

Giesen and Boomer Open Dallas Office

Eastman Boomer, vice president of Giesen and Boomer, Inc., and Columbia Lecture Bureau, Inc., has announced the opening of a new office in Dallas, Texas. The office will be headed by Lanham Deal, former manager of the Dallas Symphony Orchestra and president of the Dallas Civic Music Association. Mr. Deal's partner in the new venture is Mildred Sale, secretary of the Dallas Civic Music Association.

Marie Gibson Wins San Francisco Opera Auditions

Marie Gibson, who has won the San Francisco Grand Opera auditions, will appear with the San Francisco Symphony Orchestra on Aug. 4 and also with the San Francisco Grand Opera Company this fall. Miss Gibson is being booked through Mae G. Hoenig's National Artist and Lecture Service, Beverly Hills, California.

Jack Murphy Joins C.A.I.

Concert Associates, Inc., has announced the appointment of Mr. Jack

the news

Murphy to their staff beginning July 1, 1957. For the past six years Mr. Murphy has been general manager of the "Piccola Accademia Musicale" of Florence, Italy.

Artists Abroad

BLANCHE THEBOM left July 15 for South American concerts and recitals during July and August under The President's International Program administered by ANTA. . . . Also under The President's Program the ZIMBLER SINFONIETTA leaves for South America Aug. 18. . . . And in September MARIAN ANDERSON leaves for the Near and Far East, as do EDWARD VITO and ARTHUR LORA, harpist and flutist. . . . YURY BOUKOFF, young Bulgarian pianist whose U.S. debut with the Cincinnati Symphony is scheduled for Oct. 18, recently gave five concerts in Athens, Greece.

Baritone PHILIP MAERO has been in Rome singing the role of Enrico for an RCA-Victor recording of "Lucia di Lammermoor," probably for early 1958 release. ERICH LEINSDORF is the conductor, and others in the cast are JAN PEERCE, ROBERTA PETERS, and GIORGIO TOZZI. . . . RUGGIERO RICCI'S tour of Middle and Far Eastern countries continues successfully. In early August he begins a 44-concert tour of Australia.

During the recent European tour of the Cleveland Orchestra, LASZLO KRAUS, violinist of the Orchestra and permanent conductor of the Akron Symphony Orchestra, conducted the Oslo Philharmonic Orchestra in a broadcast with Rolf Storseth, cellist, as soloist. Mr. Storseth, a member of the Cleveland Orchestra for several years, formerly was a member of the Oslo Philharmonic. . . . ZVI ZEITLIN'S Central American tour this summer includes appearances in Mexico City, Guatemala City, and San Juan. He will make a third tour of South America in the summer of 1958. GLORIA LANE, mezzo-soprano of the City Center Opera, has been engaged for a fall and spring season with the Berlin State Opera. Miss Lane will sing Eboli in Verdi's "Don Carlos," Ulrica in "The Masked Ball," and "Carmen," the last in German.

Bass-baritone YI-KWEI SZE has been invited to give a series of concerts in Formosa. He will leave Aug. 17 and return in mid-September. While in Formosa, Mr. Sze will be presented with a citation by the Chinese Government for his contribution to music in the western world. . . .

At Paris luncheon for Grand Prix du Disque winners, ANDRÉ MERTENS, *left, with his new artist, Hungarian pianist* GYORGY CZIFFRA. *To Mr. Cziffra's right,* MR. BERARD *of Pathe-Marconi,* MRS. CZIFFRA, *and* MICHAEL RAINER. *After summer appearances at Ravinia and Hollywood Bowl, Mr. Cziffra makes his N. Y. debut Nov.* 14, 15, 17 *with the N. Y. Philharmonic, Andre Cluytens conducting.*

On her current Asiatic tour, American contralto LOUISE PARKER has become the first Negro artist to appear in Indonesia, where her scheduled 25 concert appearances are sponsored by the Dutch Music Society of Indonesia. Her tour also includes concerts in Bombay, New Delhi, Calcutta, Bangkok, and Singapore.

Menuhin and Britten Exchange Festival Performances

In reply to a letter from Benjamin Britten asking him to play at a festival in the composer's home town, Aldeburgh, England, Yehudi Menuhin offered to give two concerts without fee if in turn Britten would do the same at Gstaad, Switzerland, for the past two years the European home of Mr. Menuhin. Thus was born the Gstaad Festival. The festival at Aldeburgh is an annual event begun by Mr. Britten in 1948.

In addition to the composer, who is an expert pianist, artists participating in the concerts will be Peter Pears, tenor, pianist Hephzibah Menuhin, and members of the Zurich Opera. The programs on Aug. 4 and 6 will take place at the Saanen Church, and all money collected will be used for its restoration.

NAC Signs Vinay

Roman Vinay, a leading tenor with the Metropolitan Opera Company for many years, recently signed a management contract with National Artists Corporation. Best known for his Otello, Vinay's repertoire includes German, Italian, French, and Spanish operatic roles. He is regularly heard in the opera houses of Bayreuth, Covent Garden, and La Scala.

Morley Meredith to Sing In Summer Musicals

Morley Meredith, who appeared earlier this year as Prince Andrey in the NBC-TV premiere of Prokofiev's "War and Peace," will be heard this summer in "The Gypsy Baron" at Central City, Colorado, and in "Carousel" at Indianapolis. With the Hartford Symphony under Fritz Mahler Meredith has just finished a recording for Vanguard of Carl Orff's "Carmina Burana," a work that he has sung many times all over the country.

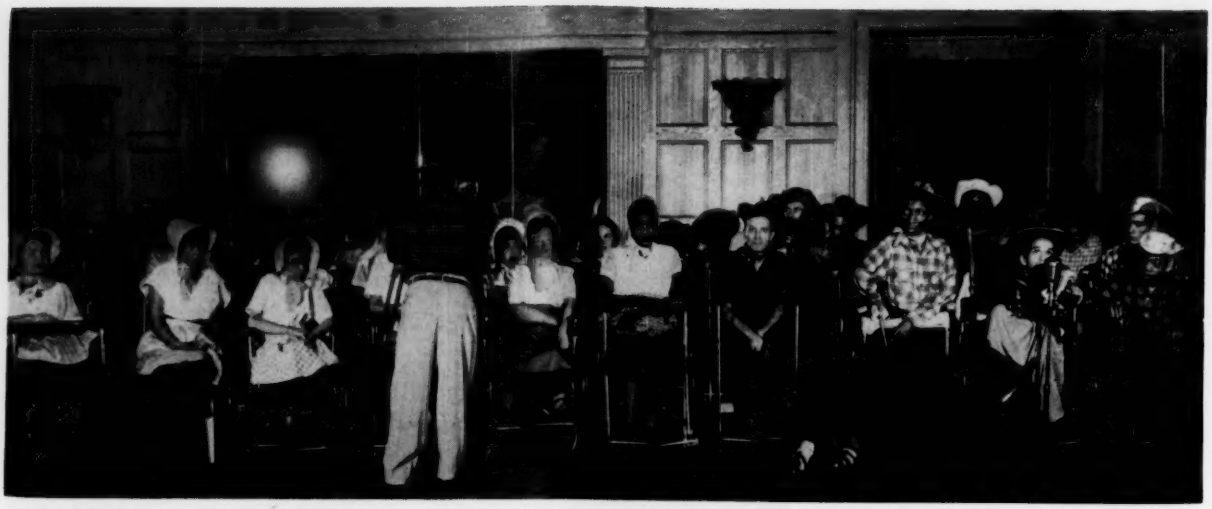
Fine Arts Quartet to Present Beethoven-Bartok Series

A four-concert Beethoven-Bartok series will be presented in New York this fall by the Fine Arts Quartet, under the auspices of Concert Associates, Inc. The New York series will be an abridgment of the Fine Arts' successful series of six Beethoven and Bartok concerts at Chicago's Goodman Memorial Theatre earlier this year. The concerts will be given at Carnegie Recital Hall on Oct. 7, 10, 14, and 17.

Frank E. Joseph Head of Cleveland Orchestra

Frank E. Joseph, Cleveland attorney, was elected president of the Musical Arts Association, sponsoring group of The Cleveland Orchestra. He succeeds Frank E. Taplin, who is leaving Cleveland to become assistant to the president of Princeton University. At the

(*Continued on page* 8)



GOLDWATER MEMORIAL HOSPITAL GLEE CLUB (*New York City*) *in concert version of "Oklahoma!" at Fifth Annual Conference of the National Association for Music Therapy.*

NEW HORIZONS FOR MUSIC THERAPY

Therapy through music is aim of Hospitalized Veterans Service

By WALLACE KOTTER

THE word therapy is derived from the Greek, and its literal meaning is "to nurse, to heal, to cure." Occupational therapy has long been recognized as one valuable way to help both the physically and mentally ill to recovery. Although the University of Kansas, the Chicago Musical College, the New England Conservatory of Music, and some other schools give degrees in music therapy, it is a relative newcomer to the field of adjunctive therapies.

More and more widely, doctors, patients, and the public are realizing that anything that can alleviate or cure disease or aid in recovering mental or physical health can be regarded as therapy. There are many officially recognized therapies in use besides medical treatment, surgery, psychotherapy, and psychiatric treatment. These include corrective therapy, physical therapy, occupational therapy, educational therapy. Music as a therapy is officially recognized in only a few states. However, increasingly music is being used in many ways throughout the world as yet another weapon in the arsenal of the medical profession, for the overall treatment of the patient.

Although music has been used since the beginning of recorded history as a "healing" measure, it has been introduced in modern hospital treatment only during the last 25 or 30 years. Today many members of the medical profession are working with musicians scientifically to evaluate the therapeutic effects of music in a variety of uses. The inevitable result for music will be the official recognition given other accepted therapies.

Music therapy is even a relatively new aspect of the activities of the 26-year-old Musicians Emergency Fund, of which Fritz Kreisler is chairman of the Board, Mrs. Lytle Hull, president, and Mme. Yolanda Mero-Irion, executive director. Depression-born, the Musicians Emergency Fund was organized in 1931 by a group of musical and civic-minded people, headed by the late Walter Damrosch, to help gifted musicians out of a desperate economic situation. In cooperation with the New York City Board of Education, hundreds of professional musicians were paid to give more than 11,000 free concerts in school auditoriums and some 1500 summer programs for adults and youngsters in Greater New York. The musicians were thus honorably and usefully employed; thousands of children and adults heard for the first time professional performances of "live" music. In 1941 the Musicians Emergency Fund organized the New Opera Company, and in four seasons successfully produced a dozen operas and operettas, bringing more than 500 young artists to the attention of opera companies, film studios, concert managements, symphony orchestras, and radio and TV networks.

The outbreak of World War II, and America's subsequent entrance into the conflict, shifted the Fund's work to activities assisting the Armed Forces. Some 2100 concerts and programs were brought to naval bases, recreation centers, army installations, and clubs.

The Hospitalized Veterans Service owes its origin to a 1945 request from the U.S. Naval Hospital at St. Albans, Long Island, for saxophone lessons for two wounded sailors who faced a long convalescence. The lessons provided stimulated dozens of requests from other patients and from other hospitals; the results—in terms of physical well-being and mental outlook—were a revelation to all concerned. Surgeons found that the study toward performance on a musical instrument could aid in restoring muscular strength and coordination to the physically handicapped. Here is a sample case history from the HVS files.

"The patient, a veteran of World War II, was stricken with partial paralysis in chest and one arm while in service, and had been hospitalized eight times since the onset of his illness. His doctor advised him to take up the study of the guitar to aid in strengthening his arm muscles, which were in danger of increasing deterioration. The doctor also mentioned to the music therapist that the patient had frequent spells of depression and a feeling of uselessness that were retarding his recovery.

"Lessons were begun, then, to pro-

The author is Director of Special Projects, Hospitalized Veterans Service of the Musicians Emergency Fund, Inc.

vide both physical and emotional therapy. The patient proved to be talented; his enthusiasm and application carried over from his love of the guitar to his physical and emotional well-being. During the course of the lessons his improvement was so marked that it was suggested he think about turning to music professionally.

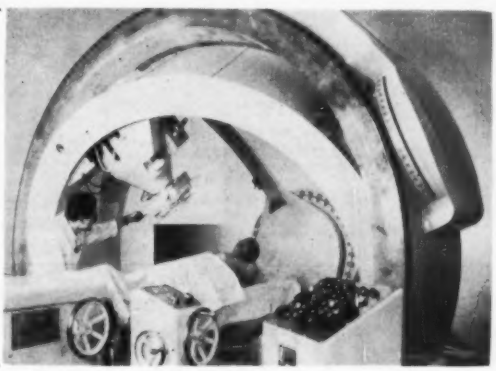
"The patient increased his efforts and became so engrossed in his music study that his illness and worries were forgotten. After 60 lessons he was discharged from the hospital, well enough to work. He has organized his own music group and is earning a modest living as a professional guitarist playing in clubs and at parties. Grateful for the help the hospital gave him, and very conscious of the large part music therapy played in his recovery, the patient returns to the hospital with his group whenever possible, to play for and encourage by his own example other patients who need help."

This anecdote is misleading if anyone supposes that HVS aims to turn its patients into professional musicians. It employs professional musicians as music therapists, but with the idea that whatever a patient can do for himself with music is of greater remedial value than what is done for him by others. Music cannot *cure* any of the thousand ills the flesh and spirit are heir to, nor is it expected to. But doctors realize that medicine and surgery alone do not complete the patient's cure; they have learned that anything from bingo to Beethoven that can help should be used toward total rehabilitation of the patient.

The Hospitalized Veterans Service functions in 19 Veterans Administration Hospitals and in 34 public and private hospitals and institutions throughout the U.S. For more than a quarter of a century, nearly everyone associated with the Musicians Emergency Fund has been asked: "Are you associated with the Musicians Union?" The answer is no. Now, the 100 therapists employed by the Hospitalized Veterans Service are constantly asked: "Are you part of the Veterans Administration?" The answer, again, is no. The Musicians Emergency Fund with its affiliate, the HVS, is a private charity supported by public contributions. Its income from benefit balls and parties, theatre parties, and special benefit concerts such as the Toscanini performance of Beethoven's "Missa Solemnis," which marked one of the maestro's final appearances before the New York public, are augmented by public subscriptions.

From the patient's point of view, the fact that the Hospitalized Veterans Service therapist is not a member of the hospital staff is a psychological factor in HVS's favor. The patient who sees the blue and red identification shield worn by the HVS therapist knows that this is someone from the "outside," someone who is not intent on giving him an injection or making him do something he doesn't want to do. The therapist's job is to help; and in the selection of music therapists, HVS has found that the personality of the therapist is of tremendous importance. Therapists are chosen with full consideration for such factors as friendliness, responsibility, ability to communicate, good health, adaptability and good grooming. Musical ability is very important.

The two main uses of music in the hospital are 1) Passive: music for shock treatment; in the surgery and dental clinic; during therapeutic radiology; music appreciation classes; ward and auditorium programs, etc. 2) Active: individual sessions in voice and instruments; group sessions that include a wide variety of activities, including rhythm groups, eurhythmics, glee clubs, choruses and choirs, courses in theory, harmony, and composition, orchestras and bands, popular instrumental groups, musical productions.



The terrors that this gigantic cobalt machine, 32 feet below the level of Lake Michigan in the Chicago Veterans Administration Research Hospital, inspire in the patient locked alone in it to receive radiotherapy are minimized by a stereophonic sound reproduction system that provides reassuring music of the patient's choice.

The first illustration that comes to mind is an orchestra made up entirely of patients in a mental hospital which plays for dances, during the dinner hour, on special occasions, and in fine summer weather for outdoor serenades on the lawn. Some of these patients may never leave the hospital, but through music they are making themselves contributing members of their own hospital community. This form of activity has a two-way benefit: patients who are unable or unwilling to participate are entertained; patients who do perform in the hospital —and in instances where exceptional talent is uncovered, in public — develop a growing sense of their own usefulness, an awareness of their importance in the world. The value of this usefulness to others can, for mental patients, scarcely be overestimated. Other group activities include productions of shows like the Gilbert and Sullivan "Trial By Jury," staged by an all-patient cast at the VA Hospital in Coatesville, Pa., and the concert version of "Oklahoma!" by the Goldwater Memorial Hospital Glee Club in New York.

Occasionally the sight and sound of other patients making music together will help to bring a psychotic patient out of his dream world. A classic example was the veteran of the Normandy beaches who had spent most of his waking hours for more than a decade staring with unfocused eyes at the walls and ceiling of his ward. He had never responded to any form of treatment until a group of disturbed patients gathered around a piano as an HVS worker distributed drums, cymbals, tambourines — anything with which the patient could keep time to the piano. Joe didn't take any of the instruments at the outset, but others did, and soon after the music started the therapist-teacher noted that Joe was tapping his foot in time to the music. As the twice-weekly sessions continued, Joe was persuaded to take an instrument; later he used a drum; and he was able to take part in the regular, organized music therapy program of the hospital.

In twelve years of developing music therapy in hospitals, the Hospitalized Veterans Service has contributed valuably to research in music's role in the recovery of a patient. Inquiries on HVS work with the Veterans Administration Hospitals and some state and city hospitals have poured into the Musicians Emergency Fund headquarters in Steinway Hall, New York, from all over the world, requesting information on special aspects of music therapy and reprints of research papers published in medical journals. From behind the Iron Curtain have come, perhaps appropriately, questions on music with shock therapy; from South America, a question on the usefulness of rhythm groups; from the Sorbonne in Paris, queries on the effects of various types of rhythmic drum-beats on pulse and general activity of schizophrenics. Results of some of the research have shown surprising reversals of many preconceptions on music therapy. For example, particularly in connection with shock therapy, soothing music in the Kostelanetz-Melachrino manner often is not the most effective; the spirited Latin-American rhythms, the folk music and hillbilly songs, catchy, rhythmic arrangements of bright and happy popular songs and polkas are most effective. In providing atmospheric or mood music during group psychotherapy, it was discovered that quiet music frequently had the reverse of the desired effect.

One of HVS's most valued field therapists is 27-year-old Jessie McPhee in Chicago. Jessie is unique

THE MODERN JAZZ QUARTET

. . . the name of the world's leading jazz group

. . . and the title of The MJQ's new Long Play Record* (Atlantic 1265) — *their best to date

Distinctive, uniquely styled material, ranging from a fabulous medley of pop ballads and modern jazz standards ***(Night in Tunisia, Bags' Groove)*** to a new composition by Milt Jackson and Ray Brown entitled ***Baden-Baden*** and a new working of John Lewis' ***La Ronde*** featuring the drums of Connie Kay.

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among HVS therapists in that at an early age she was floored, literally speaking, by polio. To keep his stricken daughter amused, her father began to bring her operatic records, which she loved. Listening intently to her bedside phonograph to while away endless hours Jessie taught herself to sing. As her agreeable soprano voice developed, she graduated from bed to wheel chair (to which she is still confined). She took professional music lessons, learned to drive, and to get in and out of her own car. A graduate in music therapy from the Chicago Musical College, she was recommended to HVS for whom she now works full time, five days a week in three hospitals in the Chicago area. Not long ago she was approached by a patient who asked how she happened to be in a wheel chair. She told him of her illness, the years of music study while bedridden, and her wish now to be of help to others. The patient, awed by such courage and determination, turned to a nearby pal to exclaim, "And I think *I've* got troubles!" Inspired by her example, he signed up for vocal lessons. For her part, Jessie says that working for HVS has changed her whole life and outlook; never before, she declares, has she been so happy.

A veteran going down in a hospital elevator with an HVS therapist recognized the HVS shield he was wearing. When the therapist smiled and asked how the patient was getting along, the GI replied, "Well, I've had my physiotherapy, my psychotherapy and my occupational therapy this morning. Now it's lunchtime and I'm goin' down for my eatin' therapy." He knew, as well as the wearer of the shield, that music therapy was scheduled to take up most of his afternoon!

NOTHING BUT THE NEWS
(*Continued from page* 5)

meeting at Severance Hall, A. Beverly Barksdale, was appointed manager of the Orchestra for the 1957-58 season.

Long Island Opera Appears In Washington

The Long Island Opera Company, under the general direction of Felix W. Salmaggi, presented a six-night series of al fresco grand opera at the Carter Barron Amphitheater, Rock Creek Park, Washington, D. C., June 20-25. Billed as a New York Opera Festival with Metropolitan Opera guest artists, the attraction was the second in a 1957 summer series presented by Super-Attractions of Washington.

The six operas presented were "Carmen," "La Bohème," "Il Trovatore," "La Traviata," "Aida," and "Madama Butterfly." Singers included Metropolitan Opera guest artists Cesare Bardelli, Arthur Budney, Giuseppe Campora, Clifford Harvuot, Thomas Hayward, Norman Kelley, Regina Resnik, Louis Sgarro, Frank Valentino, Sandra Warfield. Other artists were Maria Candida, Lucia Evangelista, Joyce Gill, Josephine Guido, Tomiko Kanazawa, Adrien La Chance, Herva Nelli, Rudolf Petrak, Roy Urhausen. Ballet soloists were Lydia Arlova and Lucien Prideaux. Conductors were Theodore Gargiulo and Anton Rocco Guadagno. Fausto Bozza was stage director.

The Long Island Opera Company will continue its activities with weekly Saturday night performances at the Brooklyn Academy of Music, beginning Sept. 28 with "Aida."

Columbia Signs Berry

Walter Berry, American baritone of the Vienna State Opera, has been signed by André Mertens, vice-president of Columbia Artists Management, who recently returned from a two-month talent hunt in Europe.

Walter Berry's U. S. operatic debut will be as Figaro in the Chicago Lyric Opera production this fall.

Special Performances

■ The Symphony No. 5 of Dr. Jack Frederick Kilpatrick was recently performed by Jose Iturbi with the Orquesta Municipal in Valencia, Spain. Also, Paul Strauss conducted the Radio Orchestra of Zurich in a performance of his "Invocation and Ritual" July 12.

■ The first American performance with orchestra of Maurice Duruflé's "Requiem" was presented by the choir of the First Methodist Church of Fort Worth, Texas, as a part of the convention program of the Southwestern Region, American Guild of Organists, June 17-19. The 60-voice choir and 35-piece orchestra were under the direction of Robert R. Clarke, minister of music of the Church, and the guest organist was Mrs. Louise Doyle. Soloists were Mrs. Jack Jesser, contralto, and Williams Evans, baritone.

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THE NATIONAL SCENE

Scenes at Mrs. Dunlevy Milbank's supper party at the Hotel Pierre Roof following the June 24 opening of Stadium Concerts' fortieth anniversary season. At left, MRS. CHARLES S. GUGGENHEIMER, *founder and 40-year chairman of the series, speaks with* FREDERICK SCHANG *(left) and* ANDRÉ MERTENS *of Columbia Artists Management. The group at right includes, left to right, Randolph Guggenheimer, Stadium Concerts counsel; soprano Marta Eggerth; harmonico virtuoso John Sebastian; Alix Williamson, director of publicity for Stadium Concerts; tenor Jan Kiepura; and Joseph Lippman of the Herbert Barrett Concert Management.*

LEWISOHN STADIUM, NEW YORK

New York's Stadium Concerts were born in the summer of 1917 in an effort to bring cheer and hope to the war-weary populace. The current six-week season marks the fortieth anniversary of continuous music-making, and efforts have been made to make the 1957 series of more than ordinary interest. Following a scheduled gala opening concert on June 24, the beloved Mrs. Charles S. (Minnie) Guggenheimer was honored at a supper party given by Mrs. Dunlevy Milbank at the Hotel Pierre Roof. An enormous guest list representing every phase of musical life in New York joined in this festive tribute to the founder and for 40 years the chairman of the famed outdoor concert series.

■ June 24-29—The gala opening concert got under way at 8:30 sharp, but before conductor Markevitch and the Stadium Orchestra could finish an understandably uneven performance of The Nutcracker Suite the crowd of 10,000 had been drenched. The 8000 who ventured out for a "repeat" on the second night were somewhat more fortunate — there was no rain. This was an all-Tschaikowsky evening, and mostly Tschaikowsky "warhorses." Featured soloist Alexander Brailowsky gave a generally satisfactory reading of the B-flat minor Concerto. Although his playing was far from flawless, he did engender considerable excitement in the outer Allegro movements, and the Andantino had grace. The orchestra repeated the Nutcracker and added a warm and emotionally wrapped Fourth Symphony. Aircraft en route to and from La Guardia Field punctuated at the wrong moments. Apparently the pilots had not been furnished with scores.

Threatening weather reduced the audience at the second complete concert to some 2500. Bernardo Segall, a Brazilian pianist who has appeared here in recital several times, played the Grieg Concerto in A minor. The performance had taste, and Mr. Segall showed good control and excellently colored shadings. But we were continually disturbed by a lack of understanding and cooperation between the soloist and conductor Markevitch. Rossini's Overture to "William Tell" received a ragged reading, but orchestra and conductor alike made up for this shortcoming by contributing brilliant performances of Tschaikowsky's "Romeo and Juliet" and three dances from Manuel de Falla's "Three Cornered Hat." Mr. Markevitch is obviously at his best in pieces requiring great coloristic imagination.

Highlight of the week, and drawing by far the largest crowd, some 14,000, was the Thursday night appearance of Renata Tebaldi. This remarkable soprano, expertly supported by conductor Julius Rudel, sang well-known Verdi arias. It was unfortunate that the artist was not in her best form, for when she is she is hard to beat. But this evening there were pitch insecurities, and her upper tones were not as clear as we have heard them in the past. The orchestra responded well to MR. Rudel's well-paced readings of operatic overtures and intermezzi.

Viennese might at the Stadium again drew a large audience—11,000. Marta Eggerth, soprano, and Jan Kiepura, tenor, famed operetta stars, captivated the audience with excerpts from Lehar, Hubay, Johann Strauss and Oscar Straus, and Robert Stolz. Julius Rudel was again the conductor. G. W.

■ July 1-6 — The week of July 1 opened with an all-Rachmaninoff program conducted by Albert Fracht of the Charleston, S. C. Symphony and with Ruth Slenczynska as piano soloist. Unseasonably cold winds chilled the audience, but the music was warm and romantic. The concert began with a fine performance of the "Vocalise," a piece which leisurely winds the string section around flowing melodies over uncomplicated harmonies. Miss Slenczynska appeared next, playing the Rhapsody on a Theme of Paganini with great brilliance and accuracy. Her playing has fine musical quali-

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ties and her interpretations have great finesse. The Piano Concerto No. 2 closed the program, and although Miss Slenczynska's playing was again brilliant, the overall effect did not seem to enter into the realm of that gigantic work.

Tuesday night, Albert Fracht conducted an orchestral concert which included a Prelude of Wagner, the "New World" Symphony of Dvorak, a "Sinfonietta" by Franz Waxman, and Rimsky-Korsakoff's "Capriccio Espagnole." The music did have to compete with an unusual number of sirens, fire engines, fireworks, and the inevitable giant airliners, but on the whole the orchestra had a great lack of solidity and security. The players were in constant disagreement on pitch as well as on tempi. Mr. Fracht conducted this every-man-for-himself group more like a band leader than a fine conductor.

The Brahms program on Wednesday night consisted of the "Academic Festival" Overture, the "Alto Rhapsody," and the First Symphony. Martha Lipton was the soloist and well proved her excellent vocal abilities, and Mr. Fracht did succeed in bringing the symphony to a rousing climax.

Throngs jammed the vast stadium to the rafters on the clear evening of July 4th to witness the annual Gershwin Memorial Concert conducted by Alexander Smallens. Eugene List was piano soloist in both the Concerto in F and the "Rhapsody in Blue." Fortunately we have heard this fine pianist play better. The high point of the evening came with the superb singing of the highlights from "Porgy and Bess" by Camilla Williams and Lawrence Winters. Here were the divine melodies and harmonies of Gershwin sung with extraordinary vocal beauty, and we remember Miss Williams' singing of "Summertime" and Mr. Winters' joining her in "Bess You Is My Woman Now" as particularly lovely.

An overflow audience (21,000) of "cool cats" made the walls bulge for Saturday night's Jazz Jamboree, and judging from the response before, during, and following each artist, the fans adored it! George Shearing and his Quintet offered first several medleys comprising both the old familiar ("Lullaby of Birdland") Shearing and then his new Cuban style. Then his Steinway was pushed aside as Erroll Garner's Baldwin was moved to center stage, and for the next forty-five minutes the genius and creative originality of Mr. Garner, who incidently has the rare gift for a jazz pianist of fine musical taste, were displayed in truly great piano sounds by that "Most Happy" man. Louis Armstrong and entourage played it loud and fast after intermission. R. H.

■ July 8-13—The week of July 8-13 offered several of the unique programs of the season but under dampening circumstances; the unpredictable climatic conditions of the current summer caused a good deal of anxiety backstage and in the audience. Monday night, over 14,000 in the assemblage huddled under umbrellas through a mean drizzle while Heitor Villa-Lobos conducted the concert scheduled as a celebration of this famed composer's 70th birthday and a salute to South America, its artists, and its music. Despite prevailing discomfort the golden tones of Aldo Parisot's cello soared in the Villa-Lobos "Fantasia" and in the cello solo parts of the "Bachianos Brasileiras." This work for voice, cello, and orchestra was sung with true Latin color and rhythmic beat by Bidu Sayao, returning to the Stadium Concerts after a lengthy absence. The amplification was kind to the soprano's vocal timbre, and her charm and artistry enthralled the listeners.

July 9 brought Alexander Smallens to the podium with Michael Rosenker playing with ease and pleasing quality the melodious Violin Concerto in D major by Tschaikowsky. Harold Cone was piano soloist with Smallens wielding the baton on July 10. With digital skill and well-controlled interpretative projection, Mr. Cone realized to the full the sonorities and contrasting dynamics of the Beethoven C major Piano Concerto. It is so easy to fling proportions to the winds that play against artists across the great field that one can only applaud the performers and conductors who hold a steady balance of sound and form.

On July 11, it was an all-Brahms program, which began with the "Tragic" Overture and the Symphony No. 3. Isaac Stern—for the most part ably supported by the orchestra under the direction of Alexander Smallens—was outstanding on all counts in the Concerto in D for Violin and Orchestra. Mr. Stern deserted Brahms in his encore, an electrifying performance of the final movement of the Mendelssohn Concerto.

Saturday, the concert was rained out, and it was necessary to trek back on Sunday evening for the promised "Aida," with the excitement of a debut by Gloria Davy, the young Negro soprano who was scheduled to be heard at La Scala this past year. It is perhaps not fair to judge Miss Davy solely on a Stadium appearance. Atmospheric conditions and the amplification appear far more chancey than a decade ago when airplanes were the major hazards of Stadium performance. The Davy voice sounded very uneven in quality. Here were the exquisite pianissimos of the Negro soprano voice and the piercing timbre that nearly always is apparent under stress. That the singer has a splendid instrument is unquestionable; that she must have been under considerable strain due to postponement from the previous evening (plus the fact that it was an opera debut with cramping limits) is our conclusion. She created audience approval and expectancy for a rehearing. And this is on the credit side. Elena Nikolaidi, as Amneris, was the evening's star in these excerpts. She sang with the rich assurance of ease and experience. Barry Morell, a young

tenor who has won City Center acclaim, is not quite Rhadamistic yet. He has a lustrous voice, sans the dramatic accent demanded in this most Verdian of scores. Frank Guarrera showed sufficient poise but also has not the color of voice for climactic impact in the Amonasro role. Thomas Scherman conducted with firm grasp and the orchestra played the luminous phrases with consummate aplomb.

M. C.

■ July 15-20, E—Although the artistic standards and the barometric pressure remained at a consistently high level throughout the week, the attendance fluctuated sharply with the familiarity of the programs.

Monday was Beethoven night. Thomas Scherman opened the program with a rather pallid reading of Beethoven's Symphony No. 8, but both the perennial Violin Concerto and the "Emperor" Piano Concerto were marked by warmth and understanding. Joseph Fuchs was the violin soloist whose unerring musicianship carried him through the cruel trials of stadium acoustics. The lower violin register was somewhat rough in texture, and much of the delicacy of nuance had "gone wtih the wind," but the upper register revealed a tone quality that was both lyrical and sweet. Miss Moura Lympany fared better on this occasion, her Lewisohn Stadium debut, for her brilliance of technique, grace of phrasing, and eloquence of tone were evident throughout.

On Tuesday a member of the Lewisohn Stadium Orchestra stepped forth as soloist. Stanley Drucker gave a splendid performance of the Mozart Clarinet Concerto in A major (K. 622). It was a sensitive interpretation displaying dazzling technique and beauty of tone. Dvorak's Scherzo Capriccioso and Symphony No. 2 received vivid and sympathetic performance by the orchestra under the baton of Thomas Scherman.

A new and delightful experience was in store for the few who attended the Wednesday evening concert and heard a harmonica fill the Lewisohn chasm with sound and fury. John Sebastion made his Stadium bow in the first New York performance of Alexander Tcherepnin's Concerto for Harmonica and Orchestra. The work is pleasant if not profound and serves as an excellent vehicle for displaying the capabilities of the instrument and the extraordinary prowess of Mr. Sebastian. Ethel Barrymore Colt was the second soloist of the evening, singing three arias from operas of Shakespearian origin. Miss Colt has a voice that is light but expressive, and her Lady Macbeth was a gripping interpretation.

There were shouts of "Ole!" and thunderous applause as 15,500 Flamenco enthusiasts turned out for Jose Greco at his best, filled with dazzling costumes, fiery swirling, heel clicking, and throaty chanting. Lola de Tona was particularly captivating for her beauty and elegance of movement. Other outstanding artists were Pepita Sevilla and Gitanilla Herodia.

There is none more ardent than an opera lover, and with a near capacity audience gathered for Italian night, the enthusiasm was almost tangible. Eileen Farrell, Beverly Sills, Jan Peerce, and Richard Torigi were the superb soloists under the direction of the eternally effervescent Alfredo Antonini. Miss Farrell has undoubtedly one of the most beautiful voices on the music scene today, and with the incomparable Jan Peerce, formed a team that would be difficult to match. "Oohs! and Aahs!" accompanied the luscious Miss Sills' first appearance on stage, and she turned out to be as talented as she is lovely. In the difficult "Una voce poco fa" her opulent soprano leapt with grace and surety from register to register.

D. A.

EMPIRE STATE MUSIC FESTIVAL

■ We have only admiration and respect for the imaginative programming and choice of conductors and artists of the Empire State Music Festival. Instead of the hackneyed programming so often heard in our American summer music festivals, the Ellenville management has gone out of the way to present such things as complete performances of Richard Strauss' "Elektra," an entire evening devoted to the music of Bartok and Kodaly, and several evenings with Jose Limon and Company, with Villa-Lobos conducting. But the most attractive item to us was the presentation of Carl Orff's "Carmina Burana" and Stravinsky's "Canticum Sacrum," with Leopold Stokowski conducting.

On July 18, Leopold Stokowski presented the eastern U. S. premiere of Stravinsky's "Canticum Sacrum" and Orff's "Carmina." The excellent American Concert Choir, Margaret Hillis, conductor, collaborated with the Symphony of the Air in both presentations as did also Philip Maero, baritone, and Rudolf Petrak, tenor. Ellen Faull, soprano joined the group for the Orff performance.

Maestro Stokowski still works his old wizardry, and both works, the "Carmina" in particular, are areas in which he is superlative. We have known the exhilarating "Carmina Burana" through several recordings, but only now in Stokowski's hands do we appreciate all of the color implications and all of the excitement inherent in the work. Also outstanding in the performance was Philip Maero whose rich baritone voice and whose superb musicianship added considerable to the listener's enjoyment. Ellen Faull displayed a splendid voice, and Rudolf Petrak was capable enough in the minor tenor part. But the real heroes of the evening were Orff and Stokowski. We predict that "Carmina Burana" in time will be a standard concert favorite the world over.

The "Canticum Sacrum" was commissioned by the International Festival of Contemporary Music of Venice

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in 1956, but this evening's performance marked its first hearing in this area. We must admire the craftsmanship and the intricate contrapuntal working out of the composer, but on the other hand we were in no sense captivated by Stravinsky's new opus. There is a severity and austerity, and certainly a pureness which can be appreciated, but the composer's involvement in the 12-tone technique destroys what might have been a moving work. Mr. Stokowski repeated the new opus, giving the audience a chance better to assimilate the not too easy-to-listen-to "Canticum Sacrum." G. W.

■ July 12, E—It was evident from the vitality of the performance and the enthusiasm of the audience, that the evening belonged to Heitor Villa-Lobos. Indeed, this seems to have been a "Villa-Lobos Week" for New Yorkers, beginning with a 70th birthday salute to the Brazilian composer at Lewisohn Stadium and ending with performances of his "Emperor Jones" here at the Ellenville Festival.

Villa-Lobos stepped to the podium as the program opened with his transcription of Bach's Prelude and Fugue No. 6 for organ, followed by one of Beethoven's lesser works, the Overture to "King Stephan." Then came the U. S. premiere of "Canina de Boas Festas" (the Little Box of Christmas Presents), which ebulliently and effusively displays the Villa-Lobos mastery of orchestral sound effects. But whatever the first half of the program lacked in substance was more than compensated for after intermission by the gripping dance-drama "Emperor Jones." The choreography was by the incomparable Jose Limon who performed the work eloquently, along with his company and the excellent Lucas Hoving. Messrs. Villa-Lobos and Limon have a happy marriage of talents in what they call a "symbolic synthesis of man's disintegration through terror." They have conceived a powerful interpretation in which every sound and every gesture move with adhesive grace. The music, with its broad open tones, shimmering lines, and jutting rhythms, is Villa-Lobos at his best. D. A.

BERKSHIRE MUSIC FESTIVAL

■ The growing popular acceptance of chamber music in the United States is attested by the changes that have taken place through the years in the opening concerts of the Berkshire Festival, held annually by the Boston Symphony Orchestra on Tanglewood's rolling lawns in Lenox, Massachusetts.

When started by Serge Koussevitzky, the opening concerts served as an intimate sort of prelude to the Festival proper. The relatively small Theater-Concert Hall, seating somewhat more than a thousand persons, housed programs called "Bach-Mozart" concerts, devoted almost completely to chamber works and chamber orchestra works by these two composers. Now the vast shed is used on occasion for larger-scale works even in the opening weeks before the entire orchestra is available for the regular symphonic fare. This took place the opening week end this summer when the Shed was utilized on Sunday, July 7, for the Bach St. Matthew Passion (Opening Chorus and Part II), presented in an excellent reading by the Harvard Glee Club and Radcliffe Choral Society inspired by Munch's enthusiasm for the work. The fine list of soloists included Adele Addison, soprano, Florence Kopleff, contralto, John McCollum, tenor, Donald Gramm, bass, and James Joyce, bass. The instrumental soloists were Daniel Pinkham, harpsichord, Alfred Nash Patterson, organ and Alfred Zighera, viola da gamba.

In one respect Munch went back to an earlier pattern by devoting the entire week end to Bach, with the following week end made up exclusively of Mozart. The first week's opening concert, July 5, was particularly admired with the D major Orchestra Suite, the Brandenburg Concerto No. 5, the Suite No. 2 for Flute and Strings, and the C minor Concerto for Two Pianos, all receiving clear and sparkling performance. The conductor showed even more than his usual verve and zest leading the orchestra in fine collaboration with soloists Lukas Foss, pianist, Richard Burgin, violinist, and Doriot Anthony Dwyer, flutist, with Seymour Lipkin joining Foss in the two-piano finale.

Some letdown was noted the following day when the orchestra seemed unable always to follow the conductor's directions in every section of the remaining five Brandenburg Concertos. Perhaps all these, added to the rest of the week end's music, were just too much to rehearse in the limited time available. In any event, the concert as a whole was well worth the hearing.

The following week end saw Munch once more in complete command, conducting the first all-Mozart list. Friday, July 12, included such delectable items as the youthful Divertimento in D Major (K. 136), the impressive Serenade for Oboes, Clarinets, Horns, and Bassoons (in pairs) (K. 388), and the "Haffner" Symphony, all done to a turn by the splendid first-desk men and their principal aides.

Hugh Ross took over after the intermission with the Festival Chorus doing nobly in its 1957 debut in "Regina Coeli" (K. 276), "Ave Verum Corpus" (K. 618), and the Mass in C Major (K. 337). Both chorus and orchestra responded well to the leader's knowing direction. An efficient group of soloists headed by Saramae Endich, soprano, to whom the scores gave the major assignments, and including Marjorie Campagna-Pinto, alto, John McCollum, tenor, and Fague Springman, bass, added the last touches.

An innovation tried at this concert was to partition the stage from the rather deep backstage to improve the acoustics. The results seemed to please all except possibly the Berkshire Center students whose prerogative it has always been to sit in the backstage area and thus get a really first-class picture of conductors at work. The students could hear well enough, but they

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AARON COPLAND

February 17 - 28, 1958

During his visit to the Northwestern School of Music, he will conduct the Opera Workshop in a performance of his three-act opera, "The Tender Land," on February 28, and also give a public lecture on February 21.

Further information available from the Concert Manager.

couldn't see a thing except a blank partition right up against their faces. It is rumored that a transparent glassite substance may be used instead of the plywood now in place, and this should help matters.

The following night the concerts moved over to the Shed for the trio of Mozart's best symphonies (K. 543, 550, and 551). An audience that filled almost every seat and overflowed by the hundreds to the surrounding lawns heard Munch at his characteristic and enthusiastic best, particularly in the G minor, which was played with every element of clarity, verve, and zest. Indeed, the conductor's driving forward motion did get a little in the way of the flowing phrases in the Andant cantabile of the "Jupiter" and not to the music's best advantage.

The following afternoon the series returned to the smaller hall for the Adagio and Fugue in C minor (K. 546) for String Orchestra; the Bassoon Concerto in B-flat major (K. 191), Sherm Walt, soloist; the Horn Concerto in E-flat major (K. 495), James Stagliano, soloist; and the Sinfonia Concertante, for Oboe, Clarinet, Horn and Bassoon (K. 297B), in which Ralph Gomberg, oboist, and Gino Cioffi, clarinetist, joined Messrs. Walt and Stagliano, to bring the week end to a fine conclusion. JULES WOLFFERS

ROBIN HOOD DELL, PHILADELPHIA

■ Tossy Spivakovsky made a belated but electrifying Philadelphia debut at the season's third Robin Hood Dell concert, with Alfred Wallenstein conducting. It was a quirk of fate—Isaac Stern could not return from Europe in time—that gave Spivakovsky the substitute engagement, and he triumphed as solidly as if he had sung a major coloratura role at the Met on an hour's notice. The 50-year-old artist played the Sibelius Concerto with nobility of style; no detail was neglected, yet each was part of an overall interpretation of deepest insight and broad conception. His tone was fullbodied and true, his technique impressive and impeccable. Perhaps Spivakovsky has at long last joined the select list of fiddlers that Philadelphians favor.

A dual triumph was scored the following week with the Dell debuts of Paul Parray and Eileen Farrell, both familiar at the Academy of Music. Miss Farrell, in glorious voice, sang Italian arias but no Wagner, although some Wagnerian excerpts followed her second appearance and one hoped for a surprise.

Paray, although not overshadowed by Miss Farrell's appearance, came into his own the next night with an orchestral program featuring the Franck Symphony. This was a masterful interpretation, with the drama subtly understated and the sentiment in gentle restraint.

Erica Morini, leading lady fiddler for more years than she may care to remember, showed no disposition to abdicate this position, in her performance of the Wieniawski Second Concerto and two encores. Playing with tonal beauty and a fine feeling for the concerto's varied moods, Miss Morini gave a patrician interpretation of the lovely Romance. Notable among Paray's orchestral contributions was a finely molded "Classical" Symphony of Prokofieff.

The eight soloists of the Royal Danish Ballet drew the season's record audiences—25,000 for a program of Danish favorites, and even more for a Tschaikowsky program. Robert Zeller conducted, and all eight dancers scintillated in solos and ensembles.

Igor Gorin, returning to the Dell after 20 years, showed he is still a baritone to be reckoned with, in Italian arias and, with comely Lola Fisher, excerpts from three Lerner-Loewe musicals, on July 4. Franz Allers conducted. William R. Smith's Robin Hood Dell Chorus did well in their seasonal appearance, the Polovtsian Dances from "Prince Igor."

Robert Merrill in excellent voice triumphed with a large audience in a generous assortment of arias and songs, with Alexander Hilsberg conducting. Hilsberg led an orchestral program the next night, directing virtuoso performances of Ibert's "Escales" and Hindemith's Symphonic Metamorphoses on Themes of Weber. These came after a straightforward reading of Beethoven's Fifth Symphony and the Stokowski transcription of Bach's Toccata and Fugue in D minor. It was the first local hearing of the Stokowski version since the conductor left here all too long ago.

Again with Hilsberg conducting, Luboshutz and Nemenoff scored their invariable success, first in the Mozart Concerto in E-flat, a marvel of precise rapport among all participants, then in a group of works for two pianos alone. These included Chopin's Rondo, certainly a rarity here, and Luboshutz's excellent "Fledermaus" Fantasy.

The children's concerts have also drawn full houses. One program featured André Michael Watts, a 10-year-old pianist of whom you will likely hear more in the future, and a parade of baby animals from the Zoo. The well-behaved creatures made silent but successful debuts with the orchestra in a specially written tale.

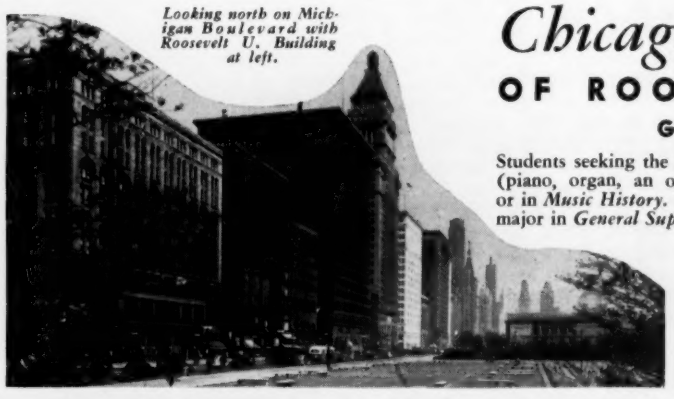
SAMUEL L. SINGER

CHICAGO

■ Opening weeks of the Ravinia and Grant Park concert seasons brought debuts of conductors and numerous soloists. American music was splendidly represented in four composer-conductor programs (at Ravinia) conducted by Virgil Thomson, Walter Piston, Roy Harris, and Lukas Foss.

New works were generously programmed and an American premiere presented at Grant Park. Alexander Tcherepnin's Concerto for Harmonica and Orchestra was played by John Sebastian, who commissioned the work. The premiere was an exciting one both for the music, imaginatively conceived and arresting in beauty and interest, and for its performance given, *con amore*, by Sebastian, a brilliant virtuoso of the instrument. Sebastian is not only a first class musician, but also a personality not to be forgotten. Rosenstock and the orchestra gave a remarkably sensitive accompaniment. The success of the premiere was heightened by the enthusiasm of the audience and the presence of Tcherepnin and Sebastian on stage, obviously delighted with each other.

With Joseph Rosenstock on the podium for the first fortnight of Grant Park concerts, his alert and well-organized forces completely in hand, the Park's 23rd season got off to a splen-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did start. Jennie Tourel was the soloist of the opening concert. Arias from Purcell's "Dido and Aeneas" and Tschaikowsky's "Jeanne d'Arc" were delivered impressively, but it was in Mahler's "Lieder eines Fahrenden Gesellen" that the brilliant mezzo-soprano came into her own. Her artistic refinement and vocal beauty projected the literary and musical values of the cycle to the fullest. At the following concert Tourel returned to delight her audience with Rossini arias and music of Offenbach, "Offenbachiana," adapted and orchestrated by Manuel Rosenthal and dedicated to the artist.

Rosenstock's ingenious programming included classic symphonies, contemporary works, operatic fare, and several novelties to Grant Park audiences. Week end presentations were Haydn's "The Creation," with soloists Sylvia Stahlman, Frank Porretta, and Norman Treigle, and "An Evening in Old Vienna," featuring Peggy Bonini, soprano, and Ernest McChesny, tenor.

Theodore Bloomfield succeeded Rosenstock on the podium, and in his first conducting appearance here made an excellent impression. Bloomfield is a richly gifted young conductor, and his musicianship, vitality, authoritative readings, and simple, yet elegant manner made for a satisfying and stimulating performance.

Ivan Nadas was soloist with Bloomfield in a deft and musical performance of Ravel's G major Piano Concerto. We would have liked to hear this talented pianist in a more representative work; nevertheless he made a most favorable impression except for a careless performance of the Chopin Fantaisie-Impromptu as encore. Mr. Nadas was to have been soloist at the following concert under Frederic Balazs, but the concert was "rained out." Mr. Balazs will not make his guest appearance here until next season.

■ Igor Markevitch, topflight European conductor popular with Ravinia audiences, and Pierre Monteux, perrenial Ravinia favorite, shared the podium with the guest composer-conductors during the first month of Ravinia concerts. Eugene Istomin made the first of two appearances as soloist at the opening concert, in a particularly beautiful performance of the Chopin Concerto in F minor. Isaac Stern's exquisite playing of the Beethoven Violin Concerto and Monteux's masterly readings of Berlioz, Franck, and Elgar made their concert a memorable one in Ravinia history. We regret that the concerts under Markevitch with Janos Starker and Alec Templeton as soloists were among those we were unable to attend.

Space does not permit review of the composer-conductor concerts, which were among the most appreciated of Ravinia's new projects this season. Mr. Thomson's program had his Five Portraits, Symphony on a Hymn Tune, Five Songs from William Blake and "Pigeons on the Grass," both well sung by Robert McFerrin (who did justice to the composer but not to the poet, because of his poor enunciation), and the Pulitzer Prize winner "Louisiana Story." The Harris program listed his American Overture, Symphony No. 5, Fantasy for Piano and Orchestra, with Johanna Harris soloist, Kentucky Spring, and Ode to Consonance.

Lukas Foss shared the programming of his "Song of Songs" and "Song of Anguish" (soloists Phyllis Curtin and Marvin Hayes) with works of Bernstein, Berlioz, and Wagner. The distinguished composer and educator Walter Piston programmed his Toccata for Orchestra (1948), Fantasy for English Horn, Harp, and Strings (1953), Concertino for Piano and Orchestra (1937) played by Sanroma, who first performed it, and the suite from the ballet "The Incredible Flutist."

■ The 28th annual Chicagoland Music Festival, Philip Maxwell, director, is expected to attract some 80,000 people to Soldiers Field Aug. 2-4. Top stars of the Festival will be Roberta Peters and Gordon McRae, accompanied by the Festival Symphony Orchestra under the baton of Henry Weber. Individual and group winners from preliminary festivals across the country will compete in the finals to be held in Chicago for appearances at Soldiers Field in the gigantic spectacle.

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1957 NAMM Convention

The 1957 Music Industry Trade Show Convention (the world's largest music market), at Chicago's Palmer House, July 15-18, had an overall attendance of 9292, the largest in the 56-year history of the National Association of Music Merchants. Over 250 manufacturers of musical instruments, radiophonographs, high fidelity systems, TV sets, and music accessories exhibited their products, including many new developments in musical instruments. Among these were W. W. Kimball Co.'s electronic organ, Minshall's first all transistor (tubeless) organ, and the Hardman Duo, new dual purpose piano with Masterplay action, developed by Hardman, Peck & Company, now celebrating their 115th birthday. Standard piano rolls for the Duo are widely available, and Hardman, Peck expects the Duo to be eagerly accepted.

Two one hundred-year-old Chicago piano manufacturers received citations in honor of their centennials at the annual banquet of the Association. W. W. Kimball, president of W. W. Kimball Co., and L. P. Bull, president of Story & Clark Piano Co., were presented with illuminated scrolls mounted on oak plaques, citing their firms for 100 years of service to the music industry. The Chicago piano companies are the third and fourth American musical instrument manufacturers to celebrate their centennial years. Steinway & Sons, New York, and the Wurlitzer Co., Chicago, previously received centennial citations from the Association.

Officers elected for the coming year are: president, Paul E. Murphy (re-elected), treasurer of M. Steinart & Sons, Boston; vice president, Clay Sherman (re-elected), president of Sherman Clay & Company, San Francisco; treasurer, R. Gregory Durham, president of Lyon & Healy, Inc.; and secretary, Ray B. Fitzsimmons, president of Fitzsimmons, Dayton, Ohio.

LOS ANGELES

William Van den Burg is the busy conductor of the Los Angeles Doctors' Symphony, which has over 80 performers. The Symphony presents two concerts each year, one a benefit for the L.A. County Physicians Aid Association and the other for a worthy beneficiary of their selection. This year the UCLA Medical Center Auxiliary was the beneficiary so honored.

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Mr. Van den Burg, who is a cellist as well as conductor, was recently heard in recital at the Palos Verdes Community Arts Association Concert Series and with the American Chamber Players at the Art Center in La Jolla. Mr. Van den Burg is musical director and conductor of the Highland Park Symphony.

CLEVELAND

■ Returning from its feted European tour with encomiums gathered in every country visited, the Cleveland Orchestra was officially welcomed by the city's dignitaries and presented with a baton said to have been used by Richard Wagner in Vienna when he conducted Beethoven's Ninth Symphony. Concertmaster Joseph Gingold, in the absence of George Szell, accepted the precious gift from the jewelry firm of Charles Rivchun; it will be exhibited at Severance Hall.

Under the direction of Louis Lane, assistant conductor, the Summer Pop Concerts were launched in the Public Auditorium. Viennese Night was the first offering, with music by Schubert, Beethoven, and the Mozart Concerto for two pianos in E-flat played crisply and delightfully by Arthur Loesser and Ward Davenny of the Institute of Music. Lighter numbers by the Strausses, Lanner, etc., completed the program. Maria Tallchief and Andre Eglevsky were the featured soloists on the ballet program in several pas de deux as well as Debussy's "Clair de Lune" and Ravel's "Daphnis et Chloe." Their offerings displayed the greatest artistry. The 16 Pop concerts throughout July and August will include such popular combinations as Rodgers-Hammerstein Night, Gershwin Night, Kern-Hammerstein Night, Tschaikowsky programs with Van Cliburn in "the" Concerto, and Cole Porter Night.

■ The 78th State Convention of the Ohio Music Teachers Association covered three days of interesting sessions at the Hotel Statler. Chairman was Frank Friedrich, author of a series of piano instruction books. Valued guest speakers were Dr. James R. Mursell of Teachers College, Columbia University, Charles G. Steinway, vice president of the N. Y. firm, and others. Music programs were presented by Arthur Loesser and Ward Davenny, duo-pianists; Ellen Repp, soprano; James Lerch, violinist; Berdie d'Alberti, pianist; The Otto Trio; Robert Kitt, pianist; and Frieda Schumacher and Fred Rosenberg, piano-violin team. At the banquet Dr. Barnett Brickner of Fairmount Temple spoke eloquently about our problems as well as our privileges. Karamu Theatre presented their outstanding vocalists in excerpts from "Porgy and Bess" and Mozart's "Cosi fan Tutti" with the efficient Helmuth Wolfes at the piano. Officers elected for the ensuing year are: Florence Nusly of Canton, president; Edwin Flanders and Frank Friedrich of Cleveland, first and second vice presidents; and John O. Samuel, executive secretary. ROSE WIDDER

NEW JERSEY SUMMER MUSIC FESTIVAL

■ New Jersey's Symphony Orchestra, Samuel Antek conducting, presented on July 14, the third and final program of the New Jersey Summer Festival. The charming Paper Mill Playhouse (Millburn, N. J.) is a short 45-minute drive from New York, and best of all is pleasantly air conditioned.

The afternoon's program featured an effective, though highly romantic, reading of Mozart's Symphonie Concertante for violin and viola. John Corigliano, concertmaster of the New York Philharmonic-Symphony, and William Lincer, principal violist, were the soloists. The other featured soloist for the afternoon was soprano Lucia Evangelista, who sang Puccini's arias with warmth and taste. Conductor Antek and the Orchestra gave an exhilarated reading of Jacques Ibert's Divertissement as well as a stylistically satisfying performance of Haydn's "Farewell" Symphony. G. W.

PITTSBURGH

■ The Pittsburgh Symphony campaign for funds to assure the 1957-58 season has just about reached its goal. The public response has been admirable, with industry also doing its part. High praise goes to the campaign workers, who labored with enthusiasm to help the cause.

The amount needed was $325,000. In addition to raising this sum, an accumulated deficit of $78,000 was wiped out. President Charles Denby and the Orchestral Board are elated.

The new season, which starts in October, will include a tour, special industry and school concerts, and the subscription series of 20 weeks, with night concerts on Fridays and matinees on Sundays. William Steinberg continues as musical director and Karl Fritz as associate conductor.

■ The Civic Light Opera Association of Greater Pittsburgh, William Wymetal, managing director, opened its six-weeks' season with "Silk Stockings," starring Dolores Gray and Lawrence Brooks. Other productions are "The Great Waltz," with Lois Hunt; "Pajama Game," with John Raitt; "Carousel," with John Raitt; "Damn Yankees," with Gretchen Wyler and Robert Smith; and "Fanny," with Florence Henderson and John Brownlee. Karl Kritz is musical director and Marcel Frank, assistant leader and chorus master. Each event runs for one week at Pitt Stadium.

■ The Pittsburgh Concert Society, Clayton Brenneman, president, has announced the winners of the Society's district musicians contest, of which Norman Dello Joio was judge. The winners are: June Baird, soprano, Amelia Guthrie, soprano, Gertrude Super, pianist, Michael Cerveris, pianist, Donald Conflenti, pianist, and Allen Sher, cellist. All will be presented in recital during the coming season at the Stephen Foster Memorial.

■ A new type of free outdoor concert series, organized and led by Robert Boudreau, is being given at the confluence of the Allegheny, Monongahela, and Ohio Rivers by the newly organized American Wind Ensemble. The group comprises 50 young college and conservatory wind instrument players selected in competition from many schools in various parts of the country. Concerts of serious music are played on Sunday and Monday nights, and a popular list on Thursday nights for six weeks. The events, attracting audiences of 5000 or more,

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Lima Ohio Symphony Orchestra

The Lima (Ohio) Symphony Orchestra is a typical "community" orchestra serving the cultural needs of a rather wide area surrounding the northwestern Ohio industrial town of 75,000, from which it draws both players and audience. Although it has a twelve-year history, the present orchestra is just a little more than three years old. Under the dynamic leadership of conductor William Byrd, vast strides, both artistic and financial, have been made in only a year's time. The number of concerts per season is gradually being increased; the ensemble's level of performance is nearing professional standards; and most important, public enthusiasm and support is being generously extended. The Orchestra is justly proud of its young conductor, who this summer is making his third European tour as guest conductor. The Lima Orchestra is confident that its will be a valuable contribution to the cultural life of the fast-growing area.

New Orleans Symphony Plans 1957-58 Season

An exciting season with 15 guest artists and 18 subscription concerts has been planned for 1957-58 by Alexander Hilsberg, music director and conductor of the New Orleans Philharmonic-Symphony. Mr. Hilsberg will lead all but two concerts, with Pierre Monteux and Andre Kostelanetz each making a single guest appearance. Mr. Hilsberg's plans include presenting Carl Orff's great modern work, "Carmina Burana." A single fall concert will be given aboard the Mississippi river steamer, as was done this past spring.

Birmingham Symphony Orchestra

The phenomenal growth of the Birmingham Symphony Orchestra, which this year completed its eighth season since it was re-activated in 1949, has captured the interest of the entire southeast area. The Orchestra, which now operates on a budget of $150,000 a year, serves a concert-going public of almost 40,000 people and performs to 50,000 school children in its series of twelve youth concerts. Arthur Bennett Lipkin, who has been music director of the Orchestra since its founding, has been reengaged for three more years. At present he is touring Europe conducting orchestras in Zurich, Birmingham, England, and Majorca.

The Birmingham Symphony Orchestra will have all of its concerts broadcast over the facilities of the Voice of America during next season. During the past season the Orchestra had among its guest artists George London, Leon Fleisher, Leonard Rose, Claudio Arrau, and Andres Segovia; next year among featured soloists will be Mr. Fleisher, Isaac Stern, Jean Madeira, Walter Cassel, Jean Casadesus, Claudette Sorel, and Georgy Sandor. Mr. Lipkin also plans a performance of the Verdi Requiem with the University of Alabama Chorus and outstanding soloists.

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THE INTERNATIONAL SCENE

STOCKHOLM

■ Nowadays at least one city in every country has its own festival, during which musical and artistic productions of more or less national character are presented. Although the Stockholm Festival is a comparatively young member of the "festival family" —the first took place in 1953—there are two natural reasons for it: 1) the high level of the Royal Opera of Stockholm, and 2) the existence of the Drottningholm Theater, built in the days of King Gustav III in 1766.

■ During the festival the Stockholm Opera offered nine performances, including "Aida," "Il Trovatore," "Tannhäuser," "Tristan and Isolde," "Turandot," "Fidelio," Swedish composer Hilding Rosenberg's "The Portrait," and Alban Berg's "Wozzeck." The performance of "Wozzeck" was a tremendous success, not only for modern music but also for Swedish theatre in general and the Stockholm Opera in particular. The singers, Kjerstin Dellert as Marie and Erik Saedén and Anders Näslund as Wozzeck (alternately), demonstrated that they are artists of international calibre and not merely opera singers in the restricted sense of the word. That this 30-year-old chef d'Oeuvre of Alban Berg was such a tremendous success is certainly due to the substantial efforts and perfect teamwork of producer Göran Gentele and conductor Sixten Ehrling. The suggestive settings by the Swedish painter Sven Erixson were also a valuable contribution.

Jussi Björling sang both Radamès ("Aida") and Manrico ("Il Trovatore"), and his former Met colleague Set Svanholm, now director of the Stockholm Opera House, appeared in "Tristan," "Tannhäuser," and Mozart's "Idomeneo." The soprano Birgit Nilsson gave a magnifique Isolde, a Fidelio and, probably her most eloquent role, Turandot. Sigurd Björling, also well known from his many foreign tours, appeared as Kurwenal ("Tristan"), as Don Pizarro ("Fidelio"), and most eloquently as Amonasro ("Aida"). The Norwegian-Swedish soprano Aase Nordmo-Lövberg appeared in "Aida," "Tannhäuser" (Elisabeth) and "Il Trovatore" (Leonora), with vocal charm and beauty.

Events of special interest were performances of Gluck's "Orpheus and Eurydice" and Manuel de Falla's "Master Peter's Puppet Show." For the former, the sets constructed for its performance in 1773 were used lending a wonderful touch to the performance at this lovely theatre, which is the world's only 18th-century court theatre still functioning as a place of public performance.

■ The Stockholm Symphony Orchestra presented an all-Swedish program including Franz Berwald's Fourth Symphony, Hilding Rosenberg's Louisville Concerto, and Lars-Erik Larsson's "The "Disguised God," a generally appreciated work for baritone, soprano, and orchestra. Eva Prytz and Bernhard Sönnerstedt were vocal soloists under the baton of Sixten Ehrling, who gave a clear and perfect reading of the scores. The other two symphonic concerts were given by the Amsterdam Concertgebouw Orchestra, under the direction of Eduard van Beinum.

SVEN-ERIK WIKSTRÖM *as the Captain and* ERIK SAEDÉN *as Wozzeck in Royal Opera House production of Alban Berg's "Wozzeck" at the* 1957 *Stockholm World Festival For Contemporary Music.*

■ To finish this report we would like to mention the Hungarian Pauk Quartet, who gave three well-attended concerts. Quartets by Haydn, Kodaly, Debussy, Bartok, Wirén, and Schubert were played brilliantly. Two Swedish quartet ensembles also contributed to the high level of the Stockholm Festival. The Kyndel Quartet performed the Lyric Suite by Alban Berg and Mozart's Clarinet Quintet. The Grünfarb Quartet presented string quartets by Hilding Rosenberg and Erland von Koch, two Swedish works of great value.

ERIC DIEFENBRONNER

PARIS

■ Every spring at the spa of Enghien, a few kilometers from Paris, there is a Festival at the elegant Casino. This year there were ballets with music by Marcel Delannoy (choreography by Lifar), J. M. Damase and Babilée, and the young composer George Delerue. The novelty of the Festival was a performance of "Adriana Lecouvreur," which had to wait more than 50 years to be heard in France. The poignant arias were sung splendidly by Bergonzi and Magda Olivera. "Norma," which followed, was a disappointment, for although the tenor Franco Corelli is exceptionally gifted, Floriana Cavalli was not up to the demands of the title role. Both works were under the baton of Mario Parenti. The Festival lost much by the absence of the American soprano Mattiwilda Dobbs, who was unable to make her scheduled appearance in the "Abduction from the Seraglio."

■ At the Théâtre des Nations Italian artists of highest qualifications were giving scintillating performances of "Cenerentola," "The Turk in Italy," and "Lucia di Lammermoor." The splendid voices and artistry of Simionato, Zeani, and Eugenia Ratti, of the basses Nicola Rossi Lemeni and Vico de Tarento and of the tenor Prandelli, under the direction of de Fabitis and Antonicelli will remain in our memory as exceptional musical experiences.

■ The great event this month was the Paris premiere of Poulenc's "Dialogue of the Carmelites." The drama was discussed in the MUSICAL COURIER on the occasion of its premiere at La Scala Milan, and I confirm the opinion of my distinguished colleague, Mme. Selden-Goth. The score is distinguished by its purity, melodic richness, and its admirable use of language. The performances of Denise Scharley, Rita Gorr, Lillian Berton, Denise Duval, and Depraz were deeply moving. Pierre Dervaux conducted masterfully, and not a word of the distinguished libretto was lost.

■ For the record: the Russian pianist Gillels made a triumphant return to Paris. At its debut in Paris the Cleveland Orchestra under the distinguished George Szell, with pianist Casadesus, repeated the great success it had in Bordeaux. Finally, the success of the basso Lorenzo Alvary in "Rosenkavalier" was repeated at each of his ap-

pearances at the Opéra; he has been re-engaged for the coming season.

SUZANNE DEMARQUEZ

STRASBOURG

■ At Strasbourg music is taken very seriously. Every night during the recent Festival the 2,000 seats of the great concert hall were filled to capacity by audiences that listened with respect and applauded with enthusiasm. Charles Munch in this return to his birthplace had perhaps the greatest triumph of his career. Conducting the National Radio Orchestra, he presented the symphony "Numance," which Henry Barraud extracted from his opera; "Night," a poem for orchestra by G. Samazeuilh; Dukas' "La Peri"; and the D minor Symphony of Franck. His performance of the Dukas and Franck compositions made them seem startlingly new and fresh. Carl Schuricht, in superb style, and with the able assistance of pianist Samson Francois, conducted a program of Bach, Beethoven, and Liszt that was justly acclaimed.

The world premiere of a ravishing Sonata for Flute and Piano by Poulenc was presented by the composer and the remarkable flutist Rampal. This melodic work written for the bass register of the instrument had a sensational success. Also presented at the chamber music concerts were two recently discovered works by Johann Christophe Bach, the second youngest son of Johann Sebastian. A Symphony in G Minor and a Concerto Grosso in E-flat minor were presented by the Chamber Orchestra of Radio-Strasbourg, with Nadia Tagrine, under the able baton of Marius Briançon.

A great pleasure was the presentation of two opéras bouffes, Pergolese's "La Serva Padrona" and Galuppi's "Il Filosofo di Campagna," by an Italian ensemble. The stylistically aware performances were a great success. Also appearing at the Festival was the great violinist Menuhin, playing Bartok's Concerto, with Ernest Bour conducting. In celebration of the 75th birthday of Stravinsky the program included the Chorale and Variations on "Von Himmel hoch," which was received enthusiastically.

SUZANNE DEMARQUEZ

ZURICH

■ In spite of the expansion of modern music, its increasing acceptance, and the resulting opportunities for even the most extremist of today's composers to hear their works performed, the International Society for Contemporary Music, pioneer promoter of these aims, retains its importance. The thirty-first annual session of the Society, with the rather grand title World Music Festival of 1957, took place this year in Zurich. Its culminating event, the first staged performance anywhere of Schönberg's "Moses and Aaron," has already been commented on in these columns.

The desire to mitigate the strain of long programs offering only unknown new music was responsible for including in each concert one work of an older, recognized, although certainly "modern" composer, such as Stravinsky, Bartok, Hindemith, or Webern. However, the result of this procedure was not favorable to the newcomers, and many members protested against its inclusion in future festivals. And it is likely that they have won the day for the 1958 session to be held in Strasbourg, Germany.

In addition to European countries and the United States, Argentina, Chile, Israel, and Japan were represented in the long list of 20 countries. It is naturally impossible to appraise every composition, but it can be said that the ultramodern musical language spoken almost exclusively by these composers (who no longer look to Schönberg but to Webern as their ancestor and guide) tends to repetitious expression, making it difficult at first hearing to estimate individual qualities. Their mannerisms—in anything from "Epitaph" to "Mutazioni," or from "Frequences" to "Amores," to mention a few random titles from the programs—are becoming no less stereotyped than these composers may deem

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the good old tonal cadenzas of earlier days. And when they try to express their ideas in more conventional forms, such as sonatas, symphonies, or concertos, one misses the breadth necessary to infuse life into those forms.

It seems that today's best music is created when the composer has words to lean on. Vocal works by two Swiss composers, Vladimir Vogel and Robert Oboussier (since tragically deceased), are among those one would like to hear again. Symphonies by German Karl Amadeus Hartmann and Chilean Gustavo Becerra Schmidt, although strong efforts, were not truly successful. Two Italians, Aldo Clementi and Vittorio Fellegara, did not come off badly with their compositions for instrumental trio and orchestra, respectively. And Frank Pelleg was the excellent soloist in a very palatable "Recitative and Aria for Cembelo and Orchestra" by the Israeli Roman Haubenstock-Ramati.

Another remarkable virtuoso, the Swiss violinist Hans-Heinz Schneeberger, gave a masterful interpretation of the Concerto by the late Willy Burckhard, one of the most highly regarded native musicians. But a Concerto for Piano composed and performed by the American Leon Kirchner, premiered in New York by Mitropoulos and the N. Y. Philharmonic, seemed too long and overworked for its slight substance. The public, as a whole very tolerant and appreciative toward music it evidently could not make much of, lost patience only once, when the Austrian Carl Füssli's "Epitaph," dedicated to the memory of Anton Webern, proved too sore a trial. The cordial welcome by the Swiss hosts did much to relieve the strain of ceaseless attention to the hard-to-take programs. One social gathering, which presented a genuine peasant yodeling ensemble and a demonstration of the alpenhorn, was particularly enjoyable.

An additional offering of electronic music—the dernier cri in progressive circles—was presented by the Studio Fonologico of Milan, under the direction of Luciano Berio. But this reviewer asks to be relieved of judgment of those, at the moment to her, purely technical problems and their supposed solutions.

GISELLA SELDEN-GOTH

THE NETHERLANDS

■ Each year the Holland Festival is a demonstration of spiritual revival after years of oppression and the trials of war. Among the important performances of the 1957 Festival was the dramatic cantata "Carmina Burana" by Carl Orff. At the Concertgebouw in Amsterdam a large audience applauded for minutes on end the sublime interpretation of Bernard Haitink, 28-year-old conductor of the Radio Philharmonic Orchestra. The accomplishment of this young conductor is almost on a level with the work of the greatest of the international conductors, and he is generally considered the eventual successor to our great Willem Mengelberg.

"Le vin herbe," an oratorio in three parts, with prologue and epilogue, by the Swiss-Dutch composer Frank Martin, was performed by the Netherlands Kamerkoor. Felix de Nobel was the conductor, Suzanne Danco and Ernst Häflinger the soloists. It is a subtle, refined piece of music, written in the style of Debussy-impressionism. This French version of the Tristan drama was enthusiastically received by a large audience.

The Residentie Orchestra, with Willem van Otterloo conducting, produced the Second Symphony of the Dutch composer Willem Pijper. This orchestra, under the direction of 82-year-old Pierre Monteux, played a sublime program including "La Mer" by Debussy, Prokofieff's "Classical Symphony," and Elgar's "Enigma Variations." Monteux was at his peak when accompanying the violin concerto by Stravinsky. Arthur Grumiaux showed complete mastery of the difficult solo part.

The Nederlands Kamer Orchestra, under Szymon Goldberg, played a curious work by Haydn, "Die sieben Worte des Erlösers am Kreuz," consisting of an introduction, seven sonatas (adagio), and a concluding presto, a musical symbolization of the earthquake. After the intermission the famous Mozart interpreter Hans Henkemans played the Concerto in B-flat major (K. 238), which Mozart composed in his youth.

The Nederlansche Opera gave a charming performance of Donizetti's "Don Pasquale," with Eugenia Ratti (Norina), Guus Hoekman (Don Pasquale), and Scipio Colombo (Malatesta); a revival of "Otello," with the Concertgebouw Orchestra under Rafael Kubelik, had Ramon Vinay and Gré Brouwenstijn in the leading parts. Also offered was a first performance of "The Rake's Progress," by Stravinsky, with Erich Leinsdorff conducting.

The climax was, undoubtedly, the superb interpretation of Verdi's "Messa da Requiem" under the baton of Carlo Maria Giulini.

LENY NOSKE-FRIEDLAENDER

BERLIN

■ The finale of the Berlin 1956-57 concert season was completely dominated by American artists and, on a slightly smaller scale, American composers. The "American season" was launched with the debut of Glenn Gould, 25-year-old Canadian pianist, who played the Beethoven C minor Concerto under Karajan in the last Philharmonic concert of the season. Once one had grown accustomed to his unconventional looks and behavior, one felt transported into the very center of the music itself. One was no longer interested in his stupendous technical gifts nor in his musical ingenuity; it was as if Beethoven himself were playing the work. The success was tremendous.

A concert of the orchestra of the Städtische Oper (rarely heard in symphonic programs) was conducted by Ferdinand Liva from Pennsylvania. The outstanding event was the encounter with young New York pianist Gary Graffmann, appearing as soloist in Prokofieff's C major Concerto; all the bravura tests of this work were brilliantly mastered which contrasted favorably with Mr. Graffmann's often surprisingly naive—what we in Germany call—"Musizierfreudigkeit."

The surprise appearance of the Cleveland Symphony Orchestra under George Szell included the Rossini "Gazza Ladra" Overture, Beethoven's Fifth Symphony, Hindemith's Symphonic Metamorphoses on a Theme of Carl Maria von Weber, Barber's Music for a Scene from Shelley, and the second suite from Ravel's "Daphnis and Chloe," with Berlioz' Rakoczy March as the inevitable extra piece. The applause rose to feverish heights, and Szell and his musicians were given a distinctly warm reception. Of all the American orchestras heard in Berlin during recent years, the Cleveland seems to approach the German ideal-orchestra-standard most closely. German critics are often rather terrified by the virtuoso playing of American musicians and their brilliantly polished orchestral sound, but they were very pleased with the more human qualities of the Cleveland people.

After this the Philharmoniker embarked upon an "American Week," consisting of three concerts under American conductors, with American soloists, performing mainly works by American composers. The whole series was planned as a sort of practical demonstration of the Philharmoniker's gratitude to the American public for the welcome they were given on their first two visits across the Atlantic.

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Gould's Concerto for Tap-Dancing, and Creston's Second Symphony, we were (or believed that we were) in the midst of America's musical landscape. But, amusing, often pretty, and entertaining as the works by Tcherepnin and Gould were (and superlatively as they were performed by those specialists John Sebastian and Danny Daniels), weren't they rather lightweight to be billed with Handel and the musically infinitely more rewarding Creston?

With Franz Allers as conductor and Camilla Williams and Lawrence Winters as soloists, the direction of the second concert was clearly established: American vocal and theatrical music of different kinds. Starting with George Whitefield Chadwick's "Jubilee," we were launched via Virgil Thomson's very gratifying Five Songs after William Blake, Barber's Meditation and Dance of Revenge from "Medea," Weill's main aria from "Street Scene," a scene from Menotti's "The Saint of Bleecker Street," and Copland's refreshingly robust "Rodeo," into excerpts from that inevitable warhorse of German programs of American music, "Porgy and Bess." Hardly accustomed to so much music from Broadway and its sidestreets (at least not in the concert hall), one could only sympathize with that visitor who wondered whether the Philharmoniker had ever played so much inferior music in a single program during recent years.

Under Paul Strauss the Philharmoniker returned to a bill that started in the vein of the former programs with Piston's Suite from "The Incredible Flutist," but followed this with Beethoven's Piano Concerto in G major and Schubert's Fourth Symphony. After so much American fare, even these European works sounded slightly Americanized. Certainly Leon Fleisher played the Beethoven in more virile and dry a manner than it is generally played over here, and Strauss conducted with that striving for utter perfection that seems to us to accompany the American craze for hi-fi. The Berlin Philharmonic Orchestra under Strauss sounded as American as the Cleveland Orchestra under Szell sounded German.

There can be no doubt that this week was a slight disappointment, and the question, not answered by these concerts, remains: has America really nothing to offer comparable to the best works of our European middle generation, Dallapiccola, Milhaud, Britten, Blohmdahl, or Karl Amadeus Hartmann; and are there no American composers to be mentioned with the younger generation of European composers, Nono and Maderna, Boulez and Pousseur, Fricker and Searle, Stockhausen and Henze? [Editor's italics.]

HORST KOEGLER

FLORENCE

■ The not too promising start of the Maggio Musicale has already been reviewed in these columns; it is pleasant to report that the rest of the schedule was carried out in an atmosphere better than might have been expected after all that was heard about financial and resulting artistic difficulties during the period of preparation. Because of such obstacles, the revival of a little-known Rossini opera had to be cancelled, but two foreign companies did much to make spirits rise, both in the audience and in the box office. The Zagreb State Opera presented Leos Janacek's "Katja Kabanova," with an excellent all-Yugoslav ensemble, and a German, Bayreuth-trained cast sang a particularly successful "Tristan." This performance, conducted with verve and competence by Artur Rodzinski, greatly appealed to a public that rarely has the opportunity to demonstrate its love for Wagner's great music-drama.

At the Florence Maggio Musicale production of "Ernani," left to right, MARIO DEL MONACO, ETTORE BASTIANINI, ANITA CERQUETTI, DIMITRI MITROPOULOS, *and* BORIS CHRISTOFF.

■ The sensation of the Festival was the performance of "Ernani," conducted by Dimitri Mitropoulos. Last season's Metropolitan production of this early Verdi opera was hailed for the stunning intensity with which this conductor infused the score. But those who had been present at the New York performance—and there were quite a few of them as a result of the influx of American visitors to the Festival—agreed unanimously that the Florentine performance was much superior to the New York one. Whether this was a result of the magnificent singers assembled here or of the Italian atmosphere, we cannot say, but this evening was such a success as has rarely been witnessed in this theater. Anita Cerquetti, who grows in stature from role to role, and Mario Del Monaco were most impressive in their performances; and Ettore Bastianini as Don Carlo and Boris Christoff as Gomez de Silva completed a quartet hardly to be surpassed on any stage. Rafaello de Banfield, well-known in the U.S. as the composer of the opera "Lord Byron's Love Letter," made his debut as stage director, showing perfect understanding of operatic style. Another newcomer to Florence, Greek designer Andreas Nomikos, was responsible for the exquisite scenery and costumes. The chorus and orchestra seemed to outdo themselves under the leadership of their worshipped conductor. It was an evening in the most felicitous tradition of the Maggio Festival.

■ A revival of Claudio Monteverdi's 300-year-old opera "Orfeo" was the closing, traditionally open-air event of the Festival, produced in the beautiful Boboli Gardens. Italians revere the Cremona composer as the father and ancestor of modern music-drama, and every few years a new adaptation of one of his important operas is launched, designed to make this early music more appealing to the contemporary listener. This time the task of regeneration was assigned to Vito Frazzi, whose main innovation consisted in relegating the chorus to the orchestra pit and entrusting the choral action on stage to an ample ballet.

The production in the Boboli gardens, with the indefatigable Aurel M. Milloss as stage director, choreographer, and prime mover, strove to conquer the audience by staging a big show. It was sustained by the most elaborate settings and the most sumptuous costumes, designed by the exceptionally gifted Attilio Colonello, complicated lighting devices, excellent dancing, and an ensemble of singers who responded competently to their far from easy assignments. These included Giuseppe Valdengo as Orfeo, Jolanda Menneguzzer as Eurydice, Lucille Udovick as "La Musica" and Proserpine, and others in smaller parts. In most difficulty was the distinguished and efficient conductor, Emidio Tieri, who tried in vain to overcome the stumblingblocks of poor

acoustical conditions and the undeniable monotony of three hours of 17th-century music. The audience was afforded a fantastically glittering parade and although not quite enthusiastic about the Master's music, showed itself appreciative and applauded heartily. And with "all's well that ends well," we can leave the twentieth Maggio Musicale Fiorentino.

GISELLA SELDEN-GOTH

LONDON

■ On June 17 the Institute of Contemporary Arts celebrated Stravinsky's 75th birthday with an orchestral concert of his works at the Royal Festival Hall. Manuel Rosenthal conducted the cantata "Le Roi des Etoiles," the melodrama "Persephone," and "The Rite of Spring." The difficulties of "The Rite" are legendary, and those of "Le Roi des Etoiles" have always been held to be so great—the composer himself, in his autobiography, implies that they are almost insuperable—that the work has only been performed two or three times in the forty-odd years of its existence. But in fact the most thoroughly difficult work on the program, from the interpretative point of view, was "Persephone," notwithstanding its apparently simple textures, conventional rhythms, and lucid melodic writing. I suspect that it was the failure to realize what was at stake in this lyrical masterpiece that accounted for the tentative quality of the playing. Never was a musical background so near the foreground!

By comparison, the difficulties of "Le Roi des Etoiles" are less formidable, and more purely technical. Within a harmonic field that merely culminates a heightening of the dissonance norm of Debussyan impressionism, the work expresses to an extraordinary degree that religious fervour which we associate with much-later works of Stravinsky, such as the Symphony of Psalms and the Mass. The fact that a work of such brevity calls for large orchestral forces, but only a male voice choir, seems to indicate that its proper place is at the beginning of a program that includes a work like "The Rite of Spring."

■ Later in the month, London welcomed Leopold Stokowsky, who conducted two concerts with the London Symphony Orchestra. It was encouraging to meet once again a world-famous conductor whose talents measure up to and even, in one respect, surpass his popular reputation. For this reason, it is perhaps better to consider his second concert (Schubert, Schumann, and Vaughan Williams) rather than his opening one, at which he conducted music that emphasized the purely virtuoso side of his temperament. A highly musical account of Schubert's "Rosamunde" Overture augured well for the performances of the two problematical symphonies that followed in the second concert—Schumann's 2nd and Vaughan Williams' 8th. This was notably the best performance of the Vaughan Williams that I have heard to date. In such things as the slower-than-usual tempo for the finale, which gave it its proper weight and at the same time solved certain of the textural problems, Stokowsky revealed a most astonishing insight. Schumann's 2nd is a masterpiece, and Stokowsky played it as such, bringing lightness where others find only heaviness, and cogency where the pundits can only point to discursiveness. There can have been only one listener who persisted in listening to the textbooks rather than the music, the critic of *The Times*, who published the following morning his opinion that Stokowsky had not been able to disguise "the essential dullness of the symphony." It is indeed a quality that is hard to disguise, but not only in music.

■ The concert season is now over, and musical interest has shifted to the various English festivals. The Aldeburgh Festival, organized by Britten and Pears, is already over. Involving music of the familiar kind, from Buxtehude to Webern, it included this year a concert devoted to some of the youngest and most advanced composers. Certain interested parties would seem to be trying to make a "group" of these composers, and it is amusing to notice that their names recur in the programs of the York Festival and the Dartington Summer School. The York Festival is in some respects the most impressive of all. Thanks to the success of the Mystery Plays, which are the main feature of the Festival, all financial costs, *mirabile dictu*, are covered, and wholly uncommercial programs are presented. Monteverdi's Vespers, Bach's Art of Fugue, a concert of Brecht songs in settings by Weill, Dessau, and Eisler, and Messiaen's "Vingt Regards" are amongst the things that have been heard this year. This is a Festival with a creative policy. DAVID DREW

BELGIUM

■ The Belgian Center of International Service, in collaboration with the U.S. Information Service in Brussels, will sponsor a festival of American music, called the Decade de la Nouvelle Musique Americaine, during the month of October, 1957. The events, to be broadcast over the Belgian radio network, include solo recitals, orchestral and choral concerts. An operatic evening, a jazz concert, and a program of experimental electronic music will be features. Queen Elizabeth of Belgium, the Minister of Public Instruction, and the U.S. Ambassador to Belgium are the patrons.

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Assisted by Mr. John Brown, cultural attaché of the U.S. Embassy, a distinguished committee of Belgian musicians will choose the American works to be performed.

Howard Mitchell, conductor of the National Symphony of Washington, D. C., has been appointed chairman of an American Committee of Honor to recommend works from which the final selections will be made. Serving on the committee with Mr. Mitchell at his invitation are: Dr. Howard Hanson, director of the Eastman School of Music; composer Norman Dello Joio; Roger Sessions, of the music department of Princeton University; William Schuman, director of the Juilliard School of Music; Oliver Daniel, of Broadcast Music, Inc.; Dr. Gustave Reese, of Carl Fischer, Inc.; and Mr. Edward Downes, of the music department of *The New York Times*. David S. Cooper, chief of the music branch of the U.S.I.A., serves as executive secretary.

The performers will be Belgian musicians, assisted by American soloists and an American conductor. Alfred Wallenstein, conductor of the Los Angeles Philharmonic, is the American conductor; he will conduct the National Orchestra of Belgium. American composers and artists and Fulbright scholars have been encouraged to visit Brussels during this period if they are near enough to do so.

VIENNA

■ In general, the weeks of the Vienna Festival compare favorably with other festivals. Although in order to enjoy the guest performances of the dramatic ensembles I had to miss the opera "Ero der Schelm" by the Yugoslav Gotovac, which was presented at the Volksoper, I am able to report more extensively about what happened at the Staatsoper. The cancellation of engagements by several conductors (among them William Steinberg) seems to have been the result of the fact that von Karajan wanted the entire rehearsal time for himself. The audience was split into two halves, one party that hissed poor Karajan at the "Otello" performance, and another, not content with clapping their hands, that broke out in unrestrained shouts whenever Karajan appeared. (The favorites among the singers were also received with embarrassing sound effects.)

The premiere performance of the Festival should have been really great —"La Traviata," with Karajan conducting and Virginia Zeani in the title role. But the performance was not a success. The staging was conventional and Karajan's sacrifice of the melodic line in favor of questionable dramatic effects was unbelievable. The "Otello" performance gained quality through Schöffler's Iago and lost through Jurinac's Desedmona and Carlo Guichandut's Otello. Musically it was as dissatisfying as the premiere. A "Carmen" conducted by Karajan in the old style was greeted with shouting acclaim. The soloists sang French and the chorus sang German, producing an amusing effect. Jean Madeira as Carmen was second rate; Güden as Micaela and London as Escamillo sang well; and di Stefano gave the most sensitive and sympathetic musical performance I have heard. Karajan also conducted Beethoven's Missa Solemnis.

More beautiful than any of Karajan's performances was a new production of the "Abduction from the Seraglio" in the Redoutensaal of the Hofburg, under the sensitive direction of Joseph Krips. However, the stage direction was less than inspired and the singers uninteresting. Strongest of the opera repertoire during the Festival were performances of two operas that were highlights of the opening of the Opera House a year and a half ago: Strauss' "The Woman Without a Shadow," with Rysanek, Goltz, Höngen, Hop, and Schöffler; and Berg's "Wozzeck," with Goltz and Berry. Both were conducted by Karl Böhm, the onetime director of the Opera, for whose return there is a great desire.

■ The central point of the Festival weeks was again the International Music Festival of the Konzerthausgesellschaft. Unfortunately, it started poorly with an opening concert conducted by Lorin Maazel. Mahler's First Symphony and Stravinsky's "Sacre du Printemps" never sounded so abominably misconstrued, but one has to grant that Mr. Maazel has no little talent. Carl Schuricht and Leopold Stokowsky conducted the Vienna Philharmonic, and in both concerts the full measure of intellect was displayed in the music-making and the magnificent sound. Between these concerts, Ernest Ansermet twice conducted his Orchestre de la Suisse Romande in performances of impressive simplicity.

The second guest orchestra was the Cleveland Orchestra under George Szell. During the five years since I heard it, it has become an even more perfect, more brilliant instrument. Recalling the performances of the New York and Boston orchestras, Vienna is overwhelmed by the fact that America has so many brilliant orchestras. Unfortunately the impression was restricted to one of brilliance and virtuosity. Szell conducted more coolly and smoothly than we have ever heard him, and the applause of the audience was more for the rich and loud effects of closings than for the finer nuances.

Among the new choral works presented, the best were Nebokov's "Symboli Christiani" and Hans-Werner Henze's "Neopolitan Songs," both sung by Hermann Prey in a concert under the baton of Massimo Frescia, who was also very successful with performances of Schumann's Fourth Symphony and Ravel's "Daphnis and Chloe."

■ The most sensational success among soloists was had by Glenn Gould, playing in Vienna for the first time. Nervous tensions are not favorable to the interpretation of Beethoven's Sonata (Op. 109), but Alban Berg's Sonata (Op. 1) was profound and honest in its emotional impact. Above all, it is Bach that Gould plays with intensity, clarity, and feeling for its polyphony and for the expressiveness of its melodic lines. We do not know of anyone who can equal him in his interpretation of the great master.

An orchestra of escaped Hungarian musicians, "Philharmonia Hungarica," made its debut under the Hungarian conductor Zoltan Rosznyay and proved to be an exceptional ensemble. The strings especially recall the splendor of the former Budapest Philharmonic Orchestra. Janos Starker, first cellist of the Chicago Symphony Orchestra, and Yehudi Menuhin, in Bartok's Violin Concerto, were the soloists of the first two concerts.

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SCHOOL NEWS

By GID W. WALDROP

25th Anniversary of Baldwin-Wallace Bach Festivals

This year marked the 25th anniversary of the Bach Festival at Berea's Baldwin-Wallace Conservatory, inaugurated by the late Albert Riemenschneider, whose lifelong devotion to Bach found its culmination in these extraordinary festivals that attract musicians and music lovers from all the surrounding states.

This year the 3 concerts were built around the Christmas Oratorio and offered many interesting features besides the fine soloists heard in cantatas, motets, and the Oratorio. The Festival orchestra and magnificently trained chorus were under the direction of George Poinar and Cecil Munk, director of the Conservatory. There were cheers and ecstatic applause for the wonderful solo work of Lois Marshall, Lillian Chookasian, Glenn Schnittke, tenor, and Phillip MacGregor, bass.

At the first concert of the series, Joseph Knitzer, who also acted as guest concertmaster, was heard in three Sonatas for Clavier and Violin, with Arthur Loesser. Chorales from the Tower of Marting Hall by the Brass Choir, directed by Kenneth Snapp, preceded the six afternoon and evening concerts. Ensemble groups directed by George Poinar and James Lerch presented "The Musical Offering," a work of tremendous difficulty.

Suzanne Bloch, daughter of Ernest Bloch, was heard in a group of pre-Bach music for the lute, an instrument that can boast only of historical value. On Sunday, the concluding day a large audience was intrigued by a fascinating lecture by Paul Henry Lang of the *N. Y. Herald Tribune* on the subject "Bach in the Twentieth Century"; Robert Nochren, organist, presented a recital offering the Fantasia and Fugue in C minor, the Sonata No. 3 in D minor, Chorale Preludes, and the D minor Toccata and Fugue. Mrs. Albert Riemenschneider lends a helpful hand annually to the management of these Bach events as she did during her husband's lifetime. The comprehensive Bach Library—now the Riemenschneider Bach Library—donated to the Conservatory attracts Bach scholars from all corners of the United States; it is located in the Kulas Musical Arts Building.

ROSE WIDDER

FACULTY APPOINTMENTS

■ Two outstanding musicologists, Dr. Curt Sachs and Dr. Otto Kinkeldey, have temporarily joined the Boston University School of Fine and Applied Arts faculty to teach courses in their field.

■ Recent appointments to the faculty of the University of Arizona School of Music are Robert G. McBride, who has been named associate professor to teach double reeds and composition courses, and Dr. Robert A. Emile, who has been appointed assistant professor to teach violin and theory.

■ Dr. Jan LaRue, chairman of the music department at Wellesley College, has been appointed professor of music at New York University's Graduate School of Arts and Science.

■ Albert L. Hanna of Indianapolis, Ind., has been appointed instructor in music at Park College, Parkville, Mo., effective Sept. 1957.

Taking over the directorship of the San Francisco Conservatory of Music on July 1 was Dr. Robin Laufer. Dr. Laufer has for the past several years resided in Paris, where he has been in charge of music education for UNESCO.

■ Two younger composers, Dr. David Hughes and Robert Moevs, have been named assistant professors of music at Harvard University. Dr. Hughes will teach at Yale during 1957-58, and return to Harvard to join the faculty in 1958.

■ Dr. Weldon Hart, composer and music educator at the University of West Virginia, will become head of the department of music at Michigan State University Aug. 16.

■ New appointments to the faculty of the School of Music of Indiana University include Charles Kullman, former Metropolitan Opera tenor, professor of voice, Paul Matthen, associate professor of voice, and Joseph Battista, visiting professor at the University of Illinois, resident pianist.

COLLEGE PRODUCTIONS AND FESTIVALS

■ Margaret Hillis, director of the American Concert Choir and Orchestra in New York City, was guest lecturer and conductor of Northwestern University's Summer Chorus July 15-17, on the Evanston campus. Another great lecturer on the Chicago School's summer schedule was the composer-conductor and pianist Lukas Foss. Mr. Foss gave an informal lecture on "Contemporary Trends in American Music" on July 8.

■ The Opera Workshop of the Cleveland Institute of Music opened its six-week summer session on June 24. Fred Popper of New York's Ansonia Opera Circle is in charge of the session, with Elsa Findlay, head of the Institute's Dalcroze Eurhythmics department, as stage director. Productions include Vaughan Williams' "Riders to the Sea," Act II of "The Marriage of Figaro," Act II of "The Magic Flute," Act 1 of "Die Fledermaus," and a scene from "Falstaff."

■ Benjamin Britten's music drama, "The Rape of Lucretia," had its mid-West premier on July 3 at the opening of this season's Shakespeare Under-the-Stars Festival sponsored by Antioch College.

■ The Summer Music Camp of Western State College at Gunnison, Colorado will complete its program of events with a premiere performance of "Themes And Moods," a new work for band composed by Miklos Rozsa

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and arranged by Robert Hawkins. The composer will conduct the performance on Aug. 23.

■ Eric Simon, who teaches orchestration and leads the woodwind ensemble at New York's Mannes College of Music, was guest conductor of the Berkshire Orchestra at the fourth summer Merryall Music Festival in New Medford, Conn., July 13. The orchestral program featured the first U. S. performance of Revueltas' "Homage to Federigo Garcia Lorca." Ruth Morris, young American soprano studying with Mme. Lotte Leonard at Mannes College, was the soloist.

■ Gibner King, distinguished coach and accompanist, conducted a series of ten "Joy In Singing" sessions in July at the Music and Arts Institute of San Francisco.

■ The Eastman School of Music's summer season of concerts in Kilbourn Hall featured five concerts by the Eastman Chamber Orchestra, Frederick Fennell, conductor. Soloists for the series included Joseph Mariano, flute, Leon Raper, trumpet, and Richard Swingly, English horn. Highlight of the series was a performance of "The Boor," an opera by Dominick Argento.

■ A featured attraction at Indiana University this summer was the performance of a complete Beethoven Trio Cycle by the Beaux Arts Trio, which is in residence at the University during the summer.

COMPETITIONS FOR COMPOSERS

■ Ricordi, leading Italian publishing house, has announced an international contest for a new one-act opera to mark next year's 150th anniversary of its foundation. The winner will receive about $4224 and have his opera staged at Milan's La Scala during the 1958-59 season.

■ A cash prize of $300 is offered again by the Northern California Harpists' Association for a harp solo or a work for harp in a solo capacity. Entries should be sent by Dec. 31, 1957, to Yvonne LaMother Schwager, 687 Grizzly Peak Blvd., Berkeley 8, Calif.

■ A contest for Canadian composers is being sponsored by the Vancouver Festival. The contest has two divisions, one for a major work for orchestra, and the second for a major chamber composition. Compositions must be submitted by Dec. 15, 1957, to Music Committee of Vancouver Festival, 6409 Larch St., Vancouver 13, B.C.

■ Under the auspices of the American Guild of Organists a prize of $200 has been offered by the H. W. Gray Co., music publishers, for the best organ composition submitted. The manuscript must be submitted to the American Guild of Organists, 630 Fifth Ave., New York 20, N. Y., not later than Jan. 1, 1958.

A scene from "To Hear Laughter," choreographed by DALE SEHNERT *to music by Honegger, presented during the Dance Concert, May 10 and 11, at the Peabody Conservatory of Music in Baltimore. Mr. Sehnert, now a permanent member of the Peabody faculty, is seen at left as the Clown,* CHARLES COOK *is the Tight Rope Walker, and* GEORGIA CUSHMAN *the Bareback Rider.*

■ The Horn Club of Los Angeles is offering prizes of $250 and $100 for the best compositions for French horn quartets. Closing date is Dec. 31, 1957. For further information address Wendell Hoss, P.O. Box 1069, Glendale, Calif.

■ A $200 prize for a work for mixed chorus, the text to be taken from or related to the Old Testament, on the subject of brotherhood or peace, is offered by the United Temple Chorus. Closing date, Dec. 1, 1957. For information write the United Temple Chorus, Box 15, Woodmere, N. Y.

■ The New Friends of Chamber Music of Minneapolis and St. Paul is sponsoring a student competition for a trio, quartet, or quintet. The prize is $100 and the closing date Aug. 15, 1957. Details may be obtained from New Friends of Chamber Music, 3829 19th Ave. So., Minneapolis 7, Minn.

■ The Phi Mu Alpha (Sinfonia) Fraternity is again sponsoring two contests for members. Information may be secured by writing to Price Doyle, executive secretary, College Station, Murray, Kentucky.

■ The Composers Press offers its fourteenth annual Publication Award Contest. The contest is divided into six categories, and the closing date is Nov. 15, 1957. For information write to The Composers Press, Inc., 1211 Ditmas Ave., Brooklyn 18, New York.

■ The Friends of Harvey Gaul of Pittsburgh announce the 11th annual composition contest. This year's award ($300) will be for a "March in honor of Pittsburgh's Bicentennial." Closing date is Nov. 1, 1957. For information write Miss Sara Hower, chairman, 315 Shady Ave., Pittsburgh 6, Pa.

COMPETITIONS FOR PERFORMERS

■ The third annual Artists Award of the Musicians Club of New York is open to violinists, violists, and cellists in the 16 to 30 age group, with $600 and $400 awards to the winners. Applications must be filed by Oct. 10, 1957. Application forms may be secured from Adelaide Eakin, 350 W. 57th St., New York 19, N. Y.

■ A scholarship for cello study at The Mannes College of Music (New York) will be established in the name of Pablo Casals. The scholarship will be made possible by major royalties from the documentary film, "Pablo Casals."

Another scholarship at The Mannes College will go to the winner of auditions for the harpsichord scholarship to be held at 11 a.m., Sept. 23 in the Concert Hall of the school, 157 East 74th St., New York City. The scholarship will be the first to be awarded by the recently formed Harpsichord Music Society, and the winner will study for a year with Sylvia Marlowe, well-known harpsichordist and member of The Mannes College faculty.

■ The competition for Opportunity Fellowships (The John Hay Whitney Foundation) is open to any American citizen who has given evidence of special ability and who has not had full opportunity to develop his talents because of arbitrary barriers, such as racial or cultural background or region or residence. Complete applications must be filed not later than November 30. Address inquiries to Opportunity Fellowships, John Hay Whitney Foundation, 630 Fifth Ave., New York 20, N. Y.

■ The local competitions for the "NATS Singer of the Year" award will be held between the dates of Oct.

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At dress rehearsal for Opera Workshop production of Manhattan School of Music are left to right: JOHN BROWNLEE, *director of the School,* MARGARETTE CHISHOLM, WILLIAM WEILER, *and* HUGH ROSS.

Impart Photo

13 and Nov. 4 inclusive. For information on the local contests contact teacher members of the National Association of Teachers of Singing, or write to Fred Wise, 410 South Michigan Ave., Chicago, Ill.

COMPETITIONS ABROAD

■ Young musicians the world over are invited to compete in the Sixth International Music Contest in Munich, Germany, Sept. 6-17. Cash and diploma awards will be made in voice, cello, piano, organ, oboe, clarinet, violin, and duo piano. For information write the Internationaler Musikwettbewerb, Munich 2 Rundfunkplatz 1, Germany.

■ The third Henryk Wieniawski International Violin Competition will be held in Poznan, Poland, Dec. 1-15. Eligible to participate are violinists not more than 33 years of age. There are twelve cash prizes, and applicants accepted for the competition will have all expenses during their stay in Poland paid by the Wieniawski Committee, as well as the cost of their return trip from Poland to the U. S. For further information write the Wieniawski Violin Competition Committee, Embassy of the Polish People's Republic, 2640 16th St., N.W., Washington 9, D. C.

■ An International Singing Competition, open to singers of all nationalities over 18 and less than 30 years old, will take place in Toulouse, France, Oct. 14-20, 1957. The amount of the awards of this competition is over 2 million francs. For information apply to "Concours International De Chant," Donjon du Capitole, Toulouse, France.

Boston Conservatory to Offer Master's Degree

The Boston Conservatory of Music, Albert Alphin, director, announces that the Board of Collegiate Authority of the Commonwealth of Massachusetts has recently recognized the Conservatory as a "College of Music, Drama and Dance," and granted authority to confer the Master's Degree in the fields of applied music, composition, and music education. The music education division will be under the chairmanship of Dr. Warren S. Freeman. Mr. Daniel Pinkham, nationally known composer and harpsichordist, will continue to head the composition department. Programs of study to the Master's Degree will be offered with the fall term beginning Sept. 16, 1957.

Trio Formed at Peabody Conservatory

The newly formed Peabody Trio, all members of the faculty of the Peabody Conservatory in Baltimore, are Robert Gerle, violin, Sidney Forrest, clarinet, and Julio Esetan, piano. Although all three appeared at Carnegie Recital Hall during the season just ended, they have not yet performed in New York City as a trio. Their debut recital took place in early June in Dodge City, Kansas. The trio will be heard in recital throughout the Eastern states in the fall of 1957.

Harpsichord Society Formed

An organized effort to give contemporary life to the harpsichord has been announced by a new organization, the Harpsichord Music Society, Inc., which will have offices and base its activities at The Mannes College of Music in New York.

In this effort, the society will sponsor harpsichord recitals throughout the country, award scholarships for studies, commission new works for the instrument, and create a library of living harpsichord music. Details of the 1957-1958 concert series, as well as of the first scholarship awards and commissions for new works, will be announced in the near future.

Sylvia Marlowe, well-known harpsichordist and member of The Mannes College faculty, has been appointed musical director. The officers of the society are Mrs. Gerrish Milliken, president; Miss Louise Crane, vice-president; Miss Shirley Van Brunt, Dean of The Mannes College, treasurer; and Miss Ethel Matier, Registrar of the College, secretary.

STUDIO NOTES

■ The summer sessions at the White Plains, N. Y., studios of Caroline Beeson Fry, beginning June 17, completed a busy schedule July 26. Beside the class and private vocal training, the courses included repertoire for recital and opera, dramatics, and sight-reading plus illustrated lectures. The pre-Summer School work of the studios closed with three concerts presenting more than twenty young singers. The final concert offered an evening of opera, featuring excerpts from "Hansel and Gretel," "Don Carlos," "La Boheme," "Orpheus" (Gluck), "Carmen," "Il Trovatore," and "Othello." Under the general supervision of Mrs. Fry, the staff were Mary Gervasi, dramatic director; Mildred Payne, costumer; Frederick W. Henry and Salvador Ley, pianists; Joseph Caringi, clarinetist.

■ Mme. Nadine De Sanctis sends news from her Los Angeles studio that her gifted artist-pupil Georgia Laster, now on tour in Japan, has been greeted with enthusiastic audiences and a laudatory press. The reviewers note the singer's capacity to grasp song essence, fine technical control, and her vivid presentation. The press calls Miss Laster "a dedicated singer."

■ Vocalists from the Carnegie Hall N.Y. studios of Ralph Lewando are currently busy on stage and on T.V. The roster includes Dorothy Sarnoff, Elise Rhodes (the Laurey of the London, England, "Oklahoma" show), Rosaria Moreiles of the Steve Allen Show, two youngsters, Sandra Morris (7 years old) and Ann Marie Arnello (9), both on T.V., and a teenager, Jan Norris, a lead singer in "Happy Hunting."

■ Ernesto Berumen, eminent concert pianist and teacher, presented a group of seven students in recital at Carl Fischer Sky Room June 30. Participating in a fine program of classic, modern, and romantic works, ranging from Bach and Schubert to Dohnanyi and Repper, were Barbara Conant, Sarah and Robbie Masterson, Mary Frances Wood, John Alestra, Ilia Friedman, Edward Mullady.

■ The annual recital at the Charles Reading Studios in New York City featured singers Jean Hagar, June Fiske, Linda Heimall, Sharon Lape, sopranos; William Anderson and James Daquet, tenors; Leo Lozito, baritone. With Mr. Reading at the piano, a number of art songs, classic airs, and excerpts from operas were delightfully sung for the appreciative audience.

■ Before leaving for her summer school in Salisbury, Mass., and lecture-teaching at the Oregon N.A.T.S. Workshop, Grace Leslie scheduled two student recitals in her New York studio. Heard were Shirley Daniel, Joan Strong, Louise Dieckmann, Thorne Grant, Janice Fuller, sopranos, and soprano Mary Lecce, who gave her solo recital earlier in the season. Also listed were Madelyn Hoffman, mezzo soprano, and Paul Cote, tenor. Janice Fuller, Madelyn Hoffman, Mary Ann Norman showed musicality in the accompaniments for their fellow artists.

Here and There

By MARY CRAIG

Arrival of soloists of the Royal Danish Ballet at New York June 27 to begin their nation-wide tour of U. S. music festival centers. Greeting them is their American conductor, Robert Zeller.

HILDE SOMER, *American-Viennese pianist, will appear in recital Sept. 20 at Wigmore Hall in London. On tour in Austria and Germany she will premiere the Copland Piano Concerto in Vienna and will also play the Czerny Piano Concerto in honor of the composer's 100th anniversary. Appearances with the B.B.C. in London, the Orchestre de la Swisse Romande in Geneva and a recital in Zurich precede guest concerts with the Ankara, Turkey, Symphony and a subsequent recital tour. In this "portrait" the attractive artist is shown with her favorite partner at the second piano,* MR. ROUÉ.

GABOR CARELLI, *Metropolitan Opera tenor who starred this past season in four "pinch-hitting" assignments at 1 to 3 hours' notice, with diva* LICIA ALBANESE, *to whose Butterfly Carelli sang Pinkerton. Other roles were Tamino, in "Magic Flute" and Alfredo, in "La Traviata," plus a scheduled lead in "Don Pasquale." The tenor left July 14 to sing in Rome, Vienna, Florence, and Munich, after visiting at the summer villa of Beniamino Gigli in Recanati.*

■ **Cesare Valetti,** Metropolitan Opera tenor, flew to Florence, Italy, for the Festival performances of Rossini's rarely heard "La Donna del Lago." He returned for the Puerto Rico Opera season, flew back to Rome for the RCA Victor recording of "Madama Butterfly," and, typifying the heading of this department, winged back to Tanglewood, Mass., July 24, for the Berkshire Festival.

■ **Amalia Bischoff,** soprano winner of a scholarship in the Columbia University Opera Department, was engaged for the title role in "Suor Angelica," presented in June at Greenwich House on a program with Menotti's "The Telephone."

■ Clippings from the daily press announced the winners of the National Federation of Music Clubs Awards. Two successful contestants were from New York City. **Tana Bawden,** pianist, and **Sylvia Rosenberg,** violinist. From down in Macon, Ga., came **Evelyn McGarrity,** to win the mezzo-soprano prize; **Martha Deatherage,** soprano, of Parsons, Kan., and **McHenry Boatwright,** baritone, of Boston, Mass., completed the list.

■ The new "Madama Butterfly" production of the Metropolitan Opera will be staged by **Motohiro Nagasaka,** designer, and **Yoshio Aoyama,** stage director. This will be a Feb., 1958 event with **Antonietta Stella** in the title role and **Dimitri Mitropoulos** conducting. As previously announced, "Eugene Onegin," with **George London** as the Byronic poet, will open the season, Oct. 28; Samuel Barber's "Vanessa" will be premiered in January, and there will be another new setting of Mozart's "Don Giovanni" opening week.

■ Over at City Center, Julius Rudel, general director of New York City Opera, announces the appointment of **Marcella Cianey** to restage the Carlisle Floyd opera "Susannah." Miss Cianey will take leave temporarily from her State Department duties. She is assistant coordinator for the Performing Arts Program of the 1958 Brussels World's Fair. Her former stagings for the New York City Opera include last season's "Mignon" and "L'Histoire du Soldat." Mr. Rudel's schedule includes a revival of Puccini's "Turandot"; "Faust"; Manuel de Falla's "El Amor Brujo" and "La Vide Breve" (last heard in 1926 at the Metropolitan Opera); "The Merry Widow"; Verdi's "Macbeth" (the last two to be staged by Margaret Webster); and Mozart's "Abduction from the Seraglio."

■ **Guido G. Salmaggi,** president and general director of the Long Island Opera Company, has set Sept. 28 as opening night of the company's 1957-58 season. The opera will be Verdi's "Aida," with Enrico Leidi, for the past 8 years director of the American Symphony Orchestra of New York, conducting. Plans call for weekly Saturday night performances of the most famous of the Italian scores, sung in their original language.

■ Metropolitan Opera baritone **Walter Cassel,** in Havana for leads in "La Traviata" and "Tosca," found himself unexpectedly called in for the role of Silvio in "I Pagliacci." Disability of artists compelled the resourceful singer to add Tonio to his evening's stint, at least until pinch-hitting Ralph Herbert could don the Tonio clown costume. Mr. Cassel lined out the vibrant Prologue aria garbed in the white-tie-and-tails of his Germont array. But no complaint was received from the cash customers who got two excellent Tonios, plus a bit of extra excitement, for the price of one.

■ **Marienka Michna,** concert pianist (and one of the finest operatic accompanists around), has returned from a highly successful three-month tour from New York State to Nebraska, Indiana, Canada, and the Maritime Provinces.

■ **Artiss De Volt** sailed for Europe June 24 on the Holland-American liner Ryndam. The harpist, who has won acclaim on two continents, will again play recitals and hold artist classes in Salzburg at the Mozartium, after an absence of last season. She returns in Oct. to pick up her joint-concert schedule with her pianist sister **Charlotte De Volt.**

■ Glenora, N. Y., is readying for the annual summer music festival presented by **Doris Hevener Bolvig,** pianist, and **Lawrence Turner,** baritone, in their beautiful Music Grove, on Lake Seneca in the Five-Finger Lake region. Artists who will appear in the Shell are Catherine Bunn, soprano; Alexander Goldfield, cellist; Jeannette Killian, in folk songs; Emily Franz, violinist; Katherine Elliott, harpist; Jack and Lucille Kilty, from Broadway; the Rochester String Quartet; and an opera quartet. Preseason concerts included three joint recitals by the **Bolvigs** on TV, the Carroll Caravan Show in Binghamton, and a program at Rock Stream, N. Y., benefiting the Scholarship Fund of Elmira College Alumni of Chemung and Yates County. The Music and Art Festival at Glenora runs July 27-Aug. 4. Proceeds from the six formal concerts and the art exhibit are donated to the churches of Lakemont and Dundee.

UP AND DOWN THE GUILD KEYBOARD

(The National Guild of Piano Teachers)

By GRACE WHITE

BERNADINE MOORE (*Mrs. Charles Moore*), *a former Guild pupil of her mother, Mrs. J. F. Barnes of Seattle, is now a Guild teacher in Wichita, Kansas. The author of published organ books, she makes frequent television appearances.*

The first Paderewski Medal in the Guild was won by PATRICIA STAFFEL, *daughter of the San Antonio Guild chairman. She is now in the active two-piano team of* PATRICIA *and* BILL CARTER *of the faculty of U. of Colorado. Both received their B.M. degrees from St. Louis Institute of Music, and Mr. Carter received his Master's from Eastman School of Music.*

This young mother of an active year-old, MRS. SHIRLEY REED *of Brownfield, had the persistance to prepare for a Guild Collegiate Diploma during the past season with* MRS. R. D. QUILLIAN, *chairman of Pleasanton, Texas, Chapter.*

San Antonio Party

A lively party was in progress in San Antonio. Many of those present were Guild members and, of course, they gathered in a circle and "talked shop."

Lucille A. Malcolm is **the** "original member," it seems, a kind of first settler, and her account was most illuminating. "Dr. Allison told me about the Guild **before** it was launched. I was so impressed with his integrity. He said, 'I want to do something which will show my gratitude to God and bless all teachers'." Mrs. Malcolm filled in for us with details of early Guild history. "Most of all," she concluded, "I appreciate the flexibility of the Guild Syllabus in choice of material."

Florence Bente, the first teacher of Dorothy White, who has become nationally known for her "Fun with Music" programs, said, "I joined in 1933. I like the Guild because it is not a competition. Each student has the opportunity of building a program which suits him. Teachers are encouraged to study and keep up their own playing. All this has raised the standard of teaching throughout the U. S."

Dorothy White herself was brought up in Guild auditions. Entering in childhood, she won all the diplomas and the Paderewski Medal. Now, teaching in Trinity University in San Antonio, she enters her students, takes whatever judging tours her time permits, and is interested in furthering Guild Auditions at Trinity.

Dorothy Doll, whose "Dorothy Doll Recommends" has reached most of the states, told the story of her first acquaintance with the Guild. "Dr. Allison came to Wichita, Kansas, where I lived, in 1934 or '35. We all met at the music store and joined the Guild. We liked the idea of private teachers being organized."

Marion Sellers said, "I was first intrigued by Dr. Allison when I realized that he encouraged every pupil to work up a little program. The retention of repertoire seems to me vastly important. Dr. Allison meets the child on his own ground."

Marguerite Behinger, a member since 1940, said reflectively, "One thing which has always impressed me is Dr. Allison's high idealism. The Guild is a wonderful incentive for teachers and students."

Tekla Staffel, who has been a local Guild chairman as long as anyone in the U.S., said: "Dr. Allison came to San Antonio twenty-five or more years ago and tried to get someone willing to be chairman. I saw a wonderful future in it. I was the only teacher who entered pupils at first, and my daughter was the first Paderewski Medal winner. That was in 1944. This year I shall have the youngest Paderewski Medal winner, Ellen Burkle, age 14, who started when she was 4."

Elizabeth M. Hayes told her story: "I've been in the Guild since 1941. When I came to Texas from Washington, D. C., I happened to be in Abilene when Dr. Allison started his "Tournaments." I was not teaching then, but I thought it a wonderful idea. Now I'm in San Antonio teaching I cannot do without the Guild. It keeps pupils on their toes, gives pride in their work."

Evelyn H. Altmann said that about twelve years ago she first heard about the Guild in San Antonio. "I joined because it afforded the opportunity to lift the standard for children with all kinds of backgrounds. It is possible to give the slow child a goal; the child who is quick to learn may have an extensive program; there is something for everyone."

Other people in the education world were there and became interested in the discussion about the Guild. **Edith B. Rogers** (Mrs. T. Guy Rogers), principal of the new Baskin School, although not a professional musician, is deeply interested in music and does everything to help the children in her school have music. She first heard about the Guild in New York in 1946.

Dr. Frank C. Hughes, who heads the music department at Trinity University, said that from the newspaper "Guild Notes" and "Up and Down the Guild Keyboard" in the *Musical Courier* he was already familiar with the name when this year auditions were held at Trinity for the first time.

Rebecca Sears, executive director of San Antonio Volunteer Service Bureau, had heard of the Guild through musical friends. "If I were a musician I would certainly wish to be a member, for it evidently does much good."

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THE DANCE

By ROSALYN KROKOVER

■ Glancing at summer festival and stadium programs, as well as at managerial lists, one is struck by the directors' cognizance of the power of the dance to draw audiences. There are larger and more eager dance audiences than ever before—also better informed and more discriminating. All the dance and dancers have to do is live up to the expectations of their followers, and they should be in for busy years ahead. But just to dance and put on dances is not enough. There must be a direction and a point of view; and whatever the idiom, ballet, modern, or ethnic, it must be of the best. It must be authentic. While it must not bow to what one assumes the public may like, it must demonstrate a sense of theatre.

The newest and most forward-looking of the eastern summer festivals, the Empire State Music Festival in Ellenville, New York, has been well aware of the possibilities of the dance during its short life of just three years, in which it has operated under a tent. This is a superior tent, to be sure, with a stage that is nicely proportioned for small groups and fairly adequate, though not ideal (what is?), for dance performances.

Eight soloists of the Royal Danish Ballet were the first to appear in this setting this year, on three successive evenings, with complete change of program for each, starting July 5. In spite of a major thunder shower just before the first performance, the audience numbered close to that of the previous evening for the grand opening, which had nearly ideal weather and the Beethoven Ninth.

The program was all-Tchaikovsky, a composer with whom the Danes have recently been concerning themselves. The conductor was Robert Zeller, who is acting in the dual role of conductor-impresario for the current summer tour of this group.

Let it be said at the outset that rarely do dancers have an orchestra the calibre of the Symphony of the Air, nor are they always lucky enough to have such concentrated attention from their own conductor. But, it would have been well for the conductor, Zeller in this case, to have judged the acoustics a little more sensitively. The music on the opening evening virtually blasted the audience out of its seats. Enthusiasm is fine but let us not carry it to the extreme.

The dancers were Inge Sand, artistic director of this little group, Kirsten Ralov, Kirsten Petersen, Ruth Andersen, Verner Andersen, Stanley Williams, Fredbjorn Bjornsson and Ole Fatum. Though they are not all the top personalities of the parent company, they form a representative group.

First was a ballet suite from "Swan Lake" in which the first act Pas de trois, three variations, and the coda finale were performed by Ralov, Petersen, and V. Andersen; the Pas de deux from Act II (erroneously designated as Act III) by R. Andersen and Williams, and the Grand pas de deux, or Black Swan, from Act III, danced by Sand and Bjornsson.

It is not easy to open cold with excerpts from a ballet as familiar as "Swan Lake" and make much of an impact. But somehow, though the dancers were understandably tentative, there was an awareness of the content, and one felt that with a few more performances the necessary spark would be there. In fact, by the time the third part, which offered the divertissements from "Aurora's Wedding," came on, the dancers were already more relaxed and more at home in their first American performance of the summer tour.

The other offering was the John Taras "Design With Strings," set to the second movement of Tchaikovsky's Trio in A minor. This ballet is a slightly altered version of the Ballet Theatre piece.

There is no denying that the Danes are magnificently schooled dancers, and that their tradition is one of refinement and understatement. You will find no bravura for bravura's sake in any dancing by members of the Royal Danish Ballet. Nevertheless you will recognize feats accomplished with hardly a flutter that are astonishing.

Special mention should go to Verner Andersen for his solo variation in the "Aurora's Wedding Divertissement." Here is a dancer to watch. He has all the essentials—strong reliable technique, style, phrasing, and a natural line.

The Empire State Music Festival also re-engaged José Limon and his company for "Emperor Jones," which was composed to an original commissioned score by Villa-Lobos and received a successful premiere last season. And a dance duo, new to this country, Vera Paszto and Erno Vashegyi, formerly of the Budapest Opera, were scheduled to appear.

The American Society of Teachers of Dancing will hold its 79th Annual Convention Aug. 4-9, at the Sheraton - Astor Hotel, New York City.

■ Two festivals on the East coast devoted exclusively to dance, Jacob's Pillow and New London, are both celebrating anniversaries this summer. New London, which is actually an outgrowth of the Bennington College Festival which dates back to 1934, is celebrating its tenth birthday. Its artistic direction has always adhered to the work of contemporary creative dance, starting with Graham, Humphrey, Holm, Weidman and continuing, for the most part, with their disciples. There have been foreign guests also. Birgit Akesson, the Swedish dancer, made her American debut there; and this year Dore Hoyer, a member of the Mary Wigman group, will be seen there for the first time.

In addition to new works by Limon, Humphrey, Alwin Nikolais, Daniel Nagrin, and many others, the festival, for the first time, will have an orchestra of twenty-three musicians from the New York Philharmonic, directed by Simon Sadoff.

Ted Shawn, for the twenty-fifth anniversary of his Jacob's Pillow, has assembled outstanding dancers from various corners of the world. Those who are able to attend all the performances will see more great dancers of various schools than would be possible in many seasons of concert going. Among the representatives of ballet are Maria Tallchief, Andrè Eglevsky, Erik Bruhn, Alicia Markova, Sonia Arova, Royal Danish Ballet Dancers, the National Ballet of Canada and others. Among other categories are the Mary Anthony Dance Theatre, Tom Two Arrows, Jean-Leon Destine, Iva Kitchell, Barton Mumaw, Myra Kinch, Lotte Goslar and many, many others. There is also a Dance Appreciation Series conducted by Walter Terry. All of which adds up to a good solid nine weeks of dance—a silver anniversary indeed!

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BOOK REVIEWS

By HAROLD C. SCHONBERG

■ Three recent books on music, although dealing with different subjects, have at least one point in common, and that is the background of a vanished America. Quaintance Eaton's *Opera Caravan* (Farrar, Straus and Cudahy, 400 pp., $7.00) discusses the "adventures of the Metropolitan Opera on tour" and gives the reader an idea of musical conditions throughout this country at the turn of the century. H. W. Schwartz' *Bands of America* (Doubleday, 320 pp., $5.00) is described on the book jacket as "a nostalgic, illustrated history of the Golden Age of band music." David Ewen's *Panorama of American Popular Music* (Prentice Hall, 465 pp., $4.95) starts with Billings and works through to "My Fair Lady."

Each of these books makes a contribution. Eaton has written a peppy and well-documented study of the triumphs and disasters of the Met on tour since the very first season of 1883. She has, apparently, visited every city in which the Metropolitan has ever appeared. She has consulted the morgues of newspapers all over the country, citing old reviews (and very amusing some of them are), trying to get casts straightened out, and amassing anecdotal information about the great singers. Her account of the tour in the spring of 1906, which found the Metropolitan in San Francisco at the time of the earthquake, is a fast-moving piece of writing and the most thorough summary one is likely to encounter. A 200-page appendix lists *all* tours *and* casts from the very first one to June 2, 1956. This is rather a staggering compilation, handsomely presented, and the book as a whole is required reading for opera buffs.

Schwartz has a more recondite subject, in that many more people are interested in the Metropolitan Opera than in band music. But those who fail to read this book will be missing a fast-paced account of a segment of the musical scene that had great importance in America until very recently. And Schwartz has a great number of colorful characters with which to deal — the megalomaniacal Pat Gilmore (this study of Gilmore is easily the best available), the mercurial Jullien, Sousa, the great cornetist Julian Levy, his competitor Matthew Arbuckle, the dynamic Giuseppe Creatore, Bohumir Kryl (who could play double notes on the cornet), and Arthur Pryor. Schwartz carries his story through the 1920's, ending with Sousa's last years. No modern bands are mentioned except for a three-page epilogue about the Goldman Band. We are apt to forget the large part the touring concert bands played in the development of American musical culture. This book reminds us of their contributions in a readable, authoritative manner. And although the main content concerns music, the book should not be read only by music or band specialists. It has much fascinating Americana in it.

Ewen's book is historical rather than critical. It is soberly written and is full of information about folk tunes, the minstrel show, vaudeville music, Broadway, Tin Pan Alley, movie music, and related topics. All kinds of oddities are present. Did you know who composed the melody of the Marine hymn, "From the Halls of Montezuma?" Offenbach; the tune is taken from an aria in "Geneviève de Brabant," one of his opéra bouffes. Nobody seems to know who wrote the Marine lyrics. The book is full of odds and ends like this. It should make a handy reference volume, and a few minor mistakes do not negate its worth.

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